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showing falling rock formations. The engine blazes
but the dynamite walls are watching for animals
crashing through the glass that's deep up ahead,
it doesn't matter what any of us is looking for,
we'll never find it because it's not even there.
High beams showing falling rock formations. The
engine blazes but the dynamite walls are watching
for animals crashing through the glass that's deep
up ahead, it doesn't matter what any of us is
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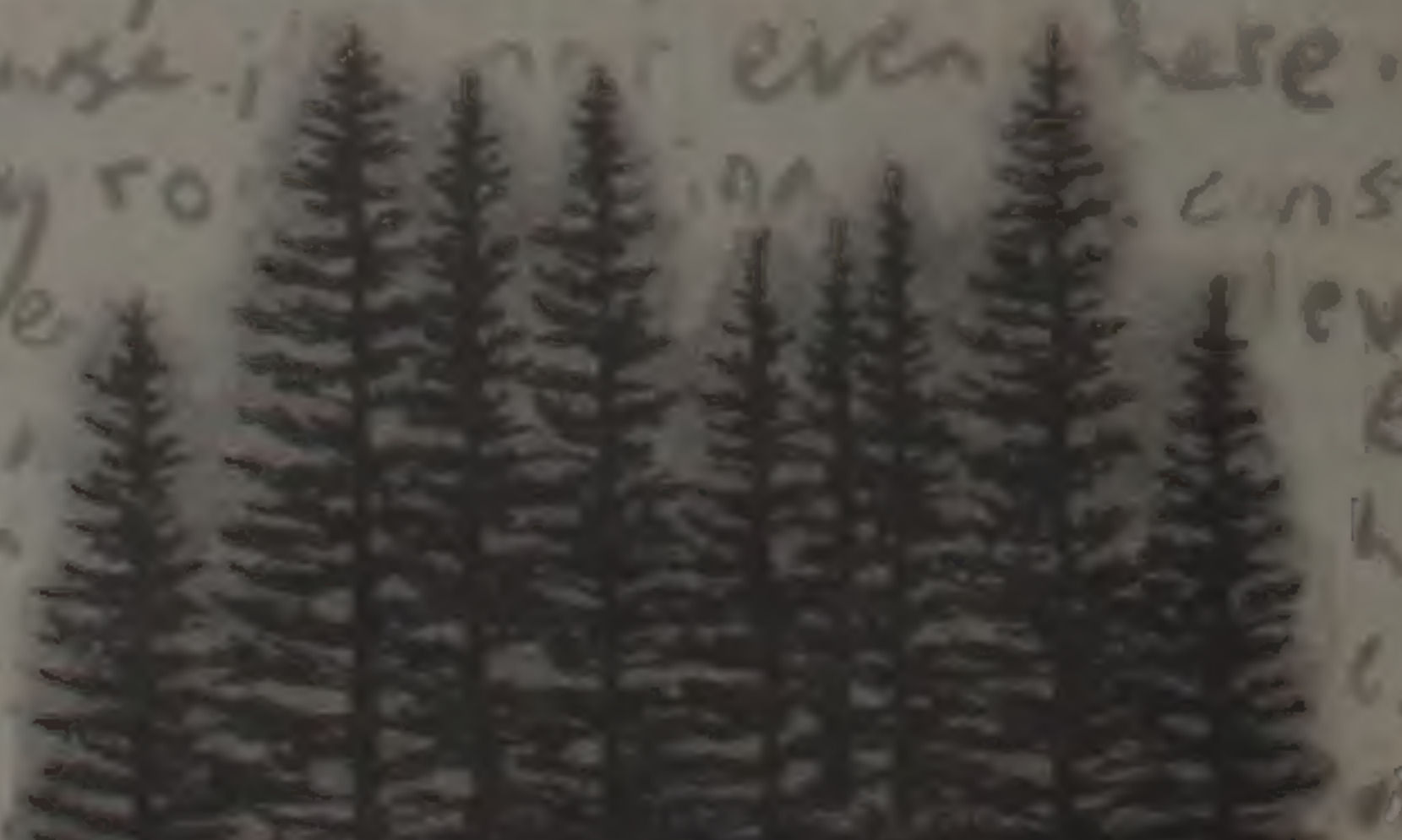
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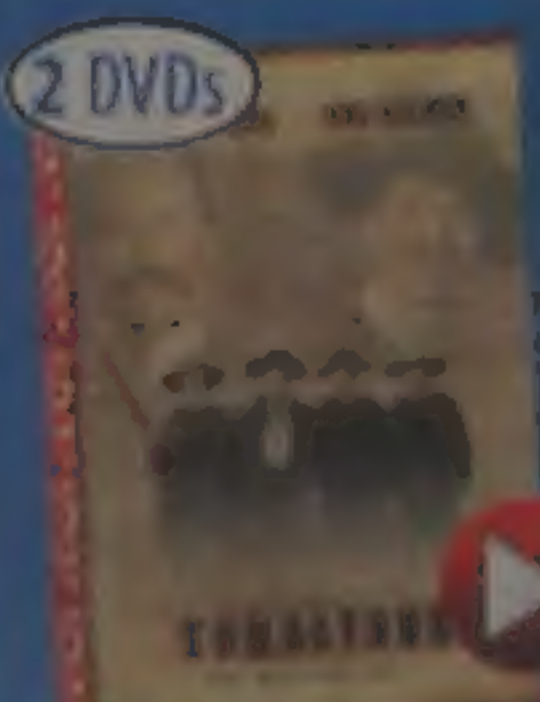
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PRESENTS
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By DANA McNAIRN

You won't believe your
censors

North Americans are a sanctimonious lot. Pointing fingers at tinpot dictatorships elsewhere around the world, we fume about censorship in their media. Next to God, there is no concept we regard as more dear or inalienable.

Well, here are a few examples of what constitutes freedom of expression on this continent. I suggest we tidy up our own backyard before we utter one more disapproving cluck.

• The CBC has once again been accused of promoting a "federalist agenda," this time for suspending longtime reporter Norman Lester. Lester toils for Radio-Canada TV news in Montreal, where he recently published a book, *Le livre noir du Canada anglais* (*The Black Book of English Canada*). It became an instant bestseller. In its pages, Lester comes out swinging, labeling all of English Canada xenophobic, imperialistic and biased against Quebec in our refusal to acknowledge our historical foul-ups. Whether you agree with Lester or not, the debate is welcome. The CBC saw otherwise, stating that its reporters are forbidden to express their views on controversial topics. On his way out, Lester helpfully pointed out that the CBC did not disclose federal funding sources for the cloyingly upbeat historical series *Heritage Minutes*. Not only was the series too sunny by a stretch, the reporter also says it was rigged to look like an independent production.

• Heather Reisman banned *Mein Kampf* from her Chapters/Indigo stores in a misguided attempt to squelch "hate literature." Sure, it's her store, but she's a bookseller, not an arbitrator of what Canadians should or should not read.

She may personally hate the book, but isn't it more important to try to understand the root of ideologies we vehemently disagree with? Once, not that long ago, this principle was important and defended in intellectually rigorous societies. We can readily access books on Muslim fundamentalism, but not the recipe book for Nazism.

• U.S. author Michael Gerber, although a self-admitted fan of Harry Potter, felt the time was ripe to poke some fun at Potter's corporate parents, AOL Time Warner. Gerber intended his parody, *Barry Trotter and the Unauthorized Parody*, to be a gentle protest against the vast and global capitalization of a great kids' book. It's the story of a twentysomething student at the Hogwash School of Wizardry whose life story has been turned into a bestseller by one J.G. Rollins. One day, Trotter spies a headline in the *Daily Soothsayer* that reads, "Brit Wiz Whiz Flick Picked to Click." It seems Wagner Brothers have optioned the book and turned it into a film, *Barry Trotter and the Inevitable Attempt to Cash In*. Biting satire it's not, but every publisher Gerber showed his manuscript to balked, stalled and passed. Seems AOL (like Disney) has a litigious reputation and no one wanted to tangle with its phalanx of salivating lawyers. As Gerber himself pointed out, he can write a parody of the Bible, but not the Harry Potter series. (Maybe the Bible needs better legal representation—or, at least, better film rights negotiation.) Gerber, tired of the publishers' silence, self-published. AOL has yet to respond, but why should they? A behemoth media business that posts annual profits in the billions will not be rent asunder by a 176-page book that aims only to take a little piss out of corporate hegemony.

• Stephen Kimber, a veteran writer at the *Halifax Daily News*,

resigned because the paper refused to run his column criticizing its owners, CanWest Global Communications. Kimber's comments were directed mostly at the chain's new "one editorial" policy. CanWest editorials are written in Winnipeg and vetted by head honcho Izzy himself, a policy that's remarkable for a democracy and more akin to something Zimbabwean thug Robert Mugabe would decree. "CanWest's owners, Winnipeg's Asper family, which made its fortune in the television business," Kimber wrote, "appear to consider their newspapers not only as profit centres and promotional vehicles for their television network, but also as private, personal pulpits from which to express their views." Hardly journalistic invective, hmm? CanWest sniffed that Kimber knew about a "cannot-debate-management-decisions-in-the-newspaper" memo that had circulated. More like a gag order, I'd wager. Nonetheless, the column did not run and Kimber quit. A writer in dissent cannot simultaneously kowtow to head office groupthink.

These benighted editors and businessmen grossly underestimate their reading public. Readers are neither stupid nor insular—nor do they need a brotherly hand to shield their eyes from ideological ugliness. The logical next step is to ban works containing incest, pedophilia or calls for tax reform. Chaucer is homophobic, Shakespeare is sexist and Kipling a white supremacist. Where do we draw the line? Legendary press critic A.J. Liebling sarcastically observed that freedom of the press is "guaranteed only to those who own one." Clamping down on these voices—in whatever fashion, however disagreeable the content—is paternalistic, unjust and an outrage to the intellect. ☐

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By DANNY SCHECHTER

Hawk vs. dove

I went to a war last night, and for two and half hours I had my adrenaline pumped and my heartstrings tugged by the sight of U.S. soldiers in battle, bravely tracking down and trying to capture the enemy. No, not Osama bin Laden, although the setting certainly resembled the rubble of Kabul; in fact, I watched *Black Hawk Down*, an account of elite Rangers and Delta Force soldiers fighting the good fight during the battle of Mogadishu in 1993. Their mission, the publicity flyer tells us, is "to capture several top lieutenants of the Somali warlord Mohammed Farah Aidid, as part of a strategy to quell the civil war and famine that is ravaging that country." The action is nonstop, but the outcome is disastrous. Nineteen Americans were killed along with 1,000 Somalis before U.S. forces were withdrawn in an intervention that started nobly and ended in one of the bloodiest messes imaginable.

The movie shows what TV coverage of the current war in Afghanistan has not: actual combat and the feelings of those engaged in it. You see soldiers fighting with great courage, motivated not by a cause or an ideology, but fighting to protect each other, for personal survival. The U.S. forces in *Black Hawk Down* have a clear technological advantage and yet they are defeated by the determination of a far less organized urban guerrilla force defending its hometown against a foreign intervention. And, like TV news accounts of Afghanistan, the movie comes to us context-free, with a twisted and distorted perspective that simplifies that conflict beyond recognition.

Black Hawk Down also seems part of a propaganda strategy aimed at North Americans, not people overseas, where it is unlikely to win many hearts and minds. Notes Larry Chin in the *Online Journal*: "True to its post-9/11 government-sanctioned role as U.S. war propaganda headquarters, Hollywood has released *Black Hawk Down*.... The Pentagon assisted with the production, pleased for an opportunity to 'set the record straight.' The film is a lie that compounds the original lie that was the operation itself."

Forget the revelations that in real life one of the story's big heroes later was convicted as a rapist. Forget the formulaic dramaturgy. Just think about the impression this undeniably

powerful and well-staged film will leave upon an audience, and how little that perception has to do with reality. While director Ridley Scott shows how senseless and ineffective the U.S. policy was toward Somalia, I couldn't help but be uncomfortable at how little his film conveys what really happened in that tortured land.

The film opens with a few short paragraphs onscreen to give us some background on the action we are about to witness. Problem is, the information they contain is false. It implies, for example, that U.S. troops were sent to Somalia to feed the hungry. Not true, as you will discover if you consult David Halberstam's new book, *War in a Time of Peace*, which recounts the Somali debacle in some depth.

Halberstam does not go into detail about the massive crimes of the Somali dictator Siad Barre, who the U.S. backed and who Somali warlord Mohammad Farah Aidid ejected. Neither does he fully explain how the stage was set for a confrontation, and how the U.S. provoked the fiasco that followed. Halberstam *does* describe, however, the misery and confusion that can result when a policy launched by one administration is handed off to another. "We're sending the Rangers to Somalia," the U.S. defence secre-

SEE PAGE 11

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17
to
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19

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website: <http://vue.ab.ca>

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Editor/Publisher

Ron Garth
<ron@vue.ab.ca>

Associate Publisher

Maureen Fleming
<maureen@vue.ab.ca>

Editorial Directors

Dave Johnston
(Music Editor) <dj@vue.ab.ca>

Paul Matwychuk

(Managing Editor) <paul@vue.ab.ca>

Production Manager & Webmaster

Lyle Bell
<lyle@vue.ab.ca>

Office Manager

Glenys Switzer
<glenys@vue.ab.ca>

Layout Manager

Sean Rivalin
<sean@vue.ab.ca>

Art Director

Dave Johnston
<dj@vue.ab.ca>

Sales and Marketing Manager

Rob Lightfoot
<rob@vue.ab.ca>

Advertising Representatives

Samantha Alexander,
Brenda Anderson
<advertising@vue.ab.ca>

Distribution & Promotions

Representative
Erika Borgersen
<erika@vue.ab.ca>

Local Advertising

Call 426-1996

National Advertising

DPS Media (416) 413-9291

Contributing Editors

Wayne Arthurson (Music Notes)
<musicnotes@vue.ab.ca>

Dan Rubinstein (News)

<dan@vue.ab.ca>

Glenys Switzer (Listings)

<listings@vue.ab.ca>

Juliann Wilding (Style)

<juliann@vue.ab.ca>

Contributors

Josef Braun, Richard Burnett,
Colin Cathrea, Vicki Charron,
David DiCenzo, Rockie Gardiner,
Hart Golbeck, James Grisdal, Cam
Hayden, Shauna Kozak, Allison Kydd,
Dana McNairn, Rick Overwater,
Steven Sandor, Danny Schechter,
Ken Steer, Francis Tétrault,
Gabino Travassos, John Turner

Cover Photo

Dan Rubinstein

Production Assistant

Michael Siek

Administrative Assistant

David Laing

Printing and Film Assembly

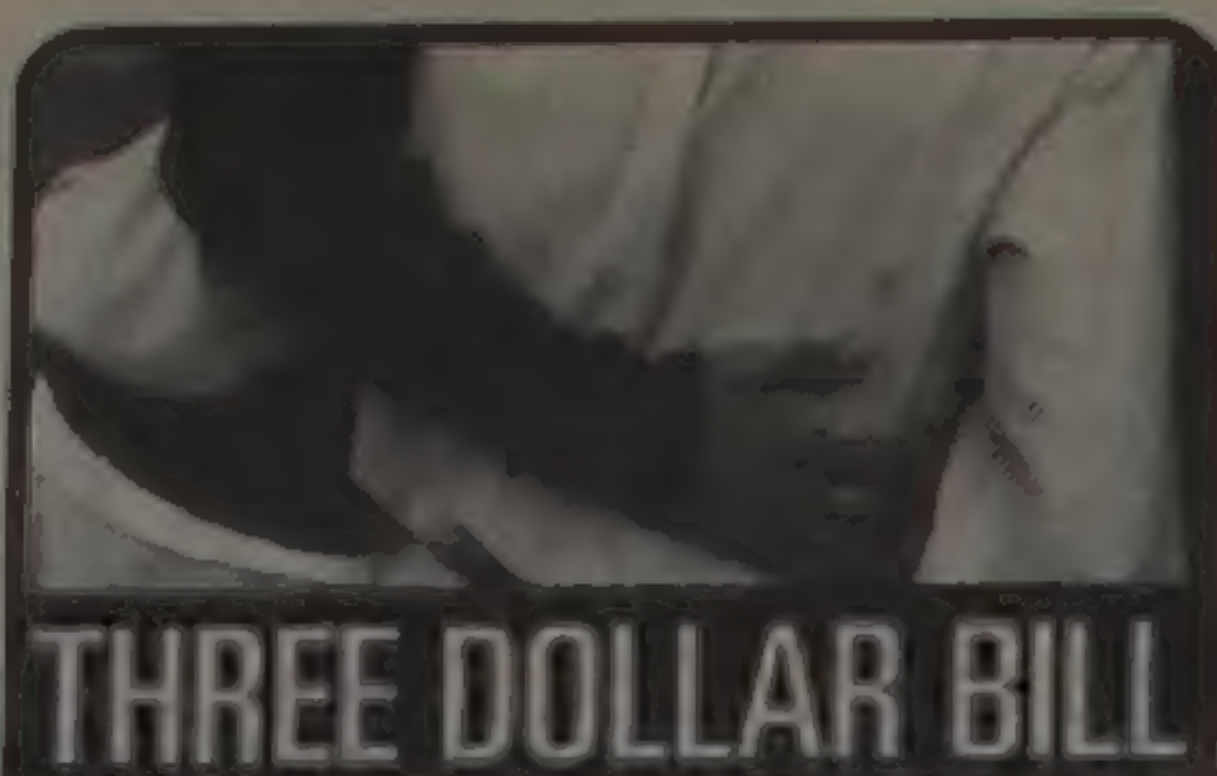
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Stewart McEachern

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BY RICHARD BURNETT

Oh Maurice!

It was fashion week in Paris, and celebrated illustrator and cartoonist Maurice Vellekoop had been commissioned to capture the world of supermodels and fashion tastemakers in a 10-page spread for *Vogue*.

"The bigshots all sat in the front rows taking notes and I was always seated behind them in the second or third row with one of the lesser editors," Vellekoop recounts. "And I saw Anna Wintour, the editor of *American Vogue*, look over at her neighbour and copy her notes. Here are some of the most influential people in fashion and they're acting like they're in Grade Nine! These people are so completely out of touch with the real world that the fashion world naturally parodies itself."

Vellekoop's wry take on glamour—particularly in his gay-themed melodramas, including my fave strip, "Side Door Lover"—have made the cartoonist the toast of the publishing world, although sparse crowds during the book tour a couple of years ago for his *Drawn* and *Quarterly* full-colour retrospective *Vellevision* helped keep his ego in check. "I'm no Anne Rice,"

Maurice told me at the time.

Then he published his great, must-read *ABC Book: A Homoerotic Primer* (Gates of Heck Inc.). Vellekoop is a product of the TV generation weaned on *The Brady Bunch*, *Bewitched*, *Happy Days* and *Charlie's Angels*. Like so many other queer teens, Vellekoop's high school years were rough. In fact, his parents brought him to services at their Christian Reform Church parish twice a week. He came out to them when he was 25.

"It was just before a homoerotic show of mine sometime in '89," the Toronto-based Vellekoop explains. "My mother started crying and she hoped I would never, ever have sex with a man. My parents think it's okay to love the sinner, not the sin. So I think the whole body of my work is a reaction against [that kind of upbringing]. I try to promote a kind of sexual liberty in my work."

But it's really Vellekoop's love of old Hollywood, his admiration for gay icons like Oscar Wilde, not to mention his respect for the works of Tom of Finland and the great Edward Gorey, that have helped shape his artistic vision. After graduating from the Ontario College of Art in 1986, he quickly made a name for himself as a cartoonist for the Montreal-based *Drawn* and *Quarterly* comic books. He's since drawn illustrations for everybody from *GQ* to *The New York Times Magazine*. Vellekoop illustrations haven't yet graced the cover



"Q is for quarterbacks getting a spanking," from Vellekoop's *ABC Book: A Homoerotic Primer* (Gates of Heck Inc.)

of *The New Yorker*, though his 1950s-kitsch drawing style is a natural match. "It's a shame they haven't asked me to do a cover," he says. "They've rejected all my pitches."

Instead, Vellekoop has done fashion spreads for London's über-hip *Wallpaper* magazine and *Out* magazine. But he's most excited about the

children's book he's working on that he says will reflect the gay heritage of high art and pop culture.

Vellekoop is quick to downplay his own dandy image, however. "I don't dress in a suit everyday!" he cracks. "But, as Diana Vreeland used to say, 'Style makes you want to get up in the morning!'"

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VUENEWS

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DINING

Will "mistaken" law
convict ballot-eaters?

EDMONTON—Three members of the city's Edible Ballot Society were served a surreal slice of justice last week. The lawyer prosecuting Chad Blackburn, Mike Hudema and Marika Schwandt for voting with their stomachs in the last federal election argued that an obscure section of the Elections Act—one which basically confirms that their actions were not an offence—is a mistake and shouldn't be part of the legislation.

The three EBSers face up to three years in prison or a fine of up to \$3,000 if convicted. In their defence, lawyer Simon Renouf cited sections 167(2)(a) and 489(3)(e) of the Election Act in provincial court. His general argument was that although eating one's ballot is prohibited by the Elections Act, it's not a convictable offence unless one is attempting to influence the outcome of the election. "If they ate a whole box of ballots," Renouf said, "that would be different." As it stands, the EBS believes, Elections Canada is equating political dissent with election fraud.

Lawyer Doreen Mueller, representing Elections Canada, said Renouf's argument wasn't valid because the "vote influencing" clause of the act shouldn't be part of the "ballot destruction" section. Renouf disagreed. "The provincial court of Alberta is not the place for the government of Canada to rectify an error in legislation," he said. Judge Michael Stevens-Guille also picked up on the absurdity of the situation. Before reserving his judgment until February 15, he joked about seizing the opportunity to personally correct laws—"The power of it all," he said, "would be intoxicating."

The EBS, according to a statement, feels the charges its members face are "a harbinger of the increasing criminalization of dissent apparent in Canada's justice system." In the 2000 federal election, several members created delicious treats out of their ballots rather than vote for "the least offensive candidate in a roster of known liars." Two more EBSers, Stephanie Grossman and Jill Sturdy, face charges related to delaying or disrupting the electoral process and will appear in court on January 23.

—DAN RUBINSTEIN

POLITICS

Enron investigation may
sully Bush White House

WASHINGTON—With a stock market value of nearly \$80 billion and more than \$100 billion in sales last year, Enron Corp. was the largest marketer of electricity and natural gas in the United States before it filed for bankruptcy in December. Now, as the investigation into the largest corporate collapse in American history progress-



es, the extent of the company's ties to the administration of George W. Bush are starting to become very clear.

As Enron imploded—investors lost faith after the company's surprise announcement that it owed large debts to private partnerships which were partially controlled by its own executives—several top execs made calls to top White House officials asking for help. Enron chairman Kenneth Lay talked to U.S. treasury secretary Paul O'Neill and commerce secretary Donald Evans. Enron president Lawrence Whalley phoned Peter Fisher, the Treasury Department's undersecretary for domestic finance, six to eight times last fall; Whalley wanted Fisher to encourage banks to extend credit to Enron as the company's negotiations with banks neared decision time.

And then there's the money. Over the last dozen years, Enron staff have donated more than \$2.4 million to predominantly Republican federal political campaigns, including hundreds of thousands given to Dubya and \$57,000 to current attorney-general John Ashcroft for his failed run at the Senate in 2000. Ashcroft has removed himself from the Justice Department's Enron probe, which is looking into the company's desperate but unsuccessful last-minute plea for help from the White House and the destruction of key financial documents. Despite his apparent attempt to avoid conflict of interest—and Bush's promise to "fully investigate issues such as the Enron bankruptcy to make to sure we can learn from the past and make sure workers are protected"—pundits are still on edge about the mess.

"Even if there is nothing to the Enron story in terms of misdeeds by the Bush administration, what it does is expose the Achilles heel of the administration: a coziness with big money," Marshall Wittmann, a former official in the Bush's father's government who's now with a public policy research organization called the Hudson Institute, said to the *Globe and*

Mail. "Enron is a classic case, dating back to Watergate, of what did they know and when did they know it."

—DAN RUBINSTEIN

HEALTH

Maz report contradicts
Mar retorts

EDMONTON—Lost amongst the wide spectrum of responses to Don Mazankowski's healthcare reform report were a couple of blatant Tory contradictions.

When he released the report, Premier Ralph Klein said that hearing the reaction of average Albertans would help the province decide how to move next. Health Minister Gary Mar, however, was quoted by the *Edmonton Journal* as saying, "The period for public consultation, public input has come to an end."

One of the report's conclusions, meanwhile, was that the concept of "medical savings accounts" merits further study—a finding that clashes with a statement Mar made in 2000. In August of that year, responding to a Canadian Medical Association conference where medical savings accounts were discussed, Mar issued a press release saying, "I am disappointed that this suggestion was offered as a possible method of sustaining the healthcare systems. Albertans need to know, very clearly, that this is not something we would consider."

Clarity, alas, doesn't seem to be much of a priority for the provincial government. —DAN RUBINSTEIN

Cross-border popping

EDMONTON—It came as no surprise that former Tory deputy prime minister Don Mazankowski's report on healthcare for the Alberta government featured recommendations that suggested increasing privatization. But provincial ND leader Raj Pannu was dismayed that the report didn't address

one of the health system's most alarming trends: the rising costs of drugs.

"If this report was really interested in saving money for the public healthcare system," Pannu said, "then it would have made some real, positive recommendations to address the problem of rising prescription drug costs."

While those costs are rising in Canada, they aren't nearly where the powerful American drug lobby would like them to be. Both brand-name drugs and generic copies are still much cheaper in Canada than they are in the United States. According to U.S. drug-manufacturing giant Pfizer, the Canadian price-control system means that while drugs are cheaper in Canada, it takes longer to approve new drugs, which restricts the ability of private firms to develop new pills. For example, it took a year longer for Canada to approve Viagra than the United States.

"The fact is that, while some drugs do cost less in Canada, others don't," Vancouver's Dr. William McArthur wrote in a lobbying statement for Pfizer. "Furthermore, many drugs are not available at any cost in Canada."

But this lobbying effort may have more to do with the anger of the major American firms, who feel they lose profits not only from Canadians, but also Americans who live close to the border and buy their drugs in Canada. According to a 2000 U.S. Senate caucus report, seniors living in Pennsylvania claimed that drugs that would have cost them \$1,336 (U.S.) at home cost just \$716 (U.S.) across the border. And a 1999 Senate study found that a case of the allergy-fighting medication Claritin, which wholesaled in Canada for \$61 (U.S.), was available to American retailers for \$218 (U.S.).

The regulation and cost of prescription drugs is one of the thorniest divides between Canada and the United States, and in a report that espouses a more American approach to healthcare it's easy to see why it's a debate Mazankowski chose to steer clear of. —STEVEN SANDOR

VUEPOINT

BY DAN RUBINSTEIN

Shuffle demons.

My wife taught me how to shuffle a deck of playing cards recently. It wasn't easy—for her or me. More often than not, cards would fly out of my hands and find their way to the dusty floorboards under the coffee table. Eventually I improved. Slightly. And I realized what it takes to be a good shuffler: enough sleight of hand to make the cards dance, but not too much, or people might think you're cheating.

Jean Chrétien has a decent poker face (how else has he managed to stick around as PM for so long), but this week's cabinet shuffle didn't fool anybody. Alfonso Gagliano, hit hard by allegations of patronage and cronyism in recent days, was removed from his post as public works minister; he's now Canada's ambassador to—get this—Denmark. Chrétien said Gagliano was a "great example of public service" when he announced the shuffle on Tuesday and said the one-way ticket wasn't related to Gagliano's recent (and embarrassing) troubles. Canadian Alliance deputy leader Rahim Jaffer—no stranger to shame himself—called the Scandinavian assignment "shameful" and Tory leader Joe Clark said the Liberals have "trivialized the foreign service."

But Chrétien's shuffling wasn't done only to hide Gagliano, or to fill the hole vacated by now-retired industry minister Brian Tobin. The PM booted Anne McLellan out of justice, sent immigration minister Elinor Caplan packing and told fisheries minister Herb Dhaliwal to take a long walk off a short pier. All three had faced intense heat atop their high-profile departments; rather than fold, Chrétien has dealt himself a new hand.

Less prominent ministers were also covered with new face cards. Maria Minna (in trouble for unkosher voting in a Toronto municipal election) and Hedy Fry (who talked about racist cross-burnings in Prince George, B.C. that never actually happened) were both displaced to the bottom of the pile. According to Chrétien, these moves were made to maximize the abilities of his leadership crew. "The new team I am presenting today is a fine mix of new faces and seasoned veterans," he said. "I'm looking forward to the new ideas and new approaches that this team brings to the cabinet."

What else is he gonna say? That he dumped the imbeciles and rewarded people who've kept their noses clean. It's just like Tobin saying he's resigning for personal, non-political reasons when every news outlet in the country is running stories about his pet project being all but ignored in the last federal budget and his unofficial attempt to succeed Chrétien as PM being given longshot odds.

Politics is usually about saving face. Now *that* takes sleight of hand. ☹

Midnight at the Oasis?

By DAN RUBINSTEIN

Elike Blodgett doesn't know where to begin. She could start her story by talking about the natural beauty of the delta where the Sturgeon River flows out of Big Lake, a wilderness oasis just minutes from St. Albert's main intersection. She took her children there to watch birds and play in the woods when they were young. These days she brings her grandkids—even the boy who prefers videogames to the outdoors. She could talk about the bridge the city wants to build over these wetlands. Or the road the bridge will feed. Or the neighbourhood a developer wants to raise near the riverbank.

Blodgett could talk about the municipal election in St. Albert last October. A series of mysterious ads in the local paper helped convince voters to send the mayor and his entire city council packing in favour of a new slate of officials who promptly trumped an earlier civic decision and passed a resolution to build a bridge over the heart of the land Blodgett is fighting to protect.

She could talk about the influential Genstar Development Company, which also supports the bridge and road she detests so much—they're the ones keen on building that neighbourhood. She could talk about the Alberta Environmental Appeal Board, which ruled at the end of December that Blodgett doesn't have the right to appeal Genstar's provincial approval to fill part of the Sturgeon River floodplain in preparation for its housing development.

"The evidence that has been presented to the Board with respect to the importance of the Big Lake area to Ms. Blodgett has been powerful," read the AEAB decision that concluded she was "not directly affected" within the parameters of the provincial Water Act. "In over 800 appeals, it may very well be that Ms. Blodgett has been the most eloquent and moving in presenting a

case.... The Board has no doubts whatsoever about her commitment and the importance to her of protecting the environment generally and in protecting Big Lake in particular.... We wish more Albertans had her love and commitment to the environment."

After a rapid-fire trip through the details of this frustrating saga, however, Blodgett starts speaking passionately and poetically about how the radiance of Big Lake and the Sturgeon River inspire her art. A self-described "non-functional" potter whose oversized raku clay sculptures and spheres are treasured by collectors and exhibitors around the world, Blodgett makes ornamental pieces that reflect the horizons and habitat of a place she calls her backyard. "It's a real haven," she says, sitting in a den cluttered with newspaper clippings, aerial photos, maps, photocopied letters and environmental studies—the detritus of a protracted bureaucratic struggle. "It restores people. And I don't think it will survive."

A Big victory

The controversy over exactly where to build a new western arterial road or bypass in St. Albert has dragged on since the early 1970s, when the idea was first suggested. Blodgett, who moved to Edmonton's northwestern neighbour from Germany in 1966, was part of a 1997 citizen mobilization that generated an 11,000-signature petition (out of a population of 13,500 registered voters). The petition convinced council to cancel plans for a bridge and road through the western part of the environmentally-sensitive land in question, a thoroughfare that would've passed within 350 metres of the lakeshore.

City planners went back to the drawing board and, after a year and a half of study, an advisory committee came up with an alternate, easterly route farther from the lake and closer to town. If the city had to build another transportation corridor over the river, Blodgett consid-

ered this so-called Ray Gibbon Drive scheme the lesser of two evils.

Despite the provincial government designating Big Lake an official Special Places Natural Area in 1999—Gary Mar, environment minister at the time, wrote a letter to the mayor of St. Albert in 2000 declaring that the area would "be given the highest possible level of protection"—the land to the east of the lake received no stay of execution from developers. Genstar went ahead with designing its Red Willow Area Structure Plan, with the city's proposed Ray Gibbon Drive curving through the middle of a neighbourhood slotted to become home to 8,000 residents. "It went through a large piece of land," John Dixon, Genstar's Edmonton region vice-president, says about that particular road alignment. "It would've had a large amount of impact."

The SENSIBLE party

In August of 2001, less than three months before the municipal election, the aforementioned ads began appearing in the *St. Albert Gazette*. Many were four-page, full-colour spreads. They outlined the positives and negatives of both road alignments—but there was apparently just one negative fact about the original, western plan (it was closer to Big Lake) and one positive about the Ray Gibbon Drive layout (it was farther from Big Lake). The gist of the splashy ads, which urged votes to attend a block party with free hot dogs and pop and then make a "SENSIBLE CHOICE" on election day, was that the western road was better from all perspectives: traffic flow, cost, public safety, environmental/economic impact and quality of life.

In addition to the ads, the funding source of which has never been disclosed by the contact person listed, the SENSIBLE CHOICE group sponsored a series of "Did you know" fact boxes in the *St. Albert Gazette*. It was a pervasive and, ultimately, convincing campaign; Blodgett, deposed four-term alderman Bob Russell (city councillors are still called aldermen in St. Albert) and many others feel it



Photo: Bob Lane

St. Albert fights an uphill battle to preserve Big Lake from development plan

was the main reason the tide turned so sharply in the election. It was also a misleading campaign, according to Advertising Standards Canada, the industry organization that oversees Canadian ad codes. ASC called the comparative road alignment maps in the ads "inaccurate and misleading" and referred to the fact boxes as a "disguised advertising technique."

Plain and simple?

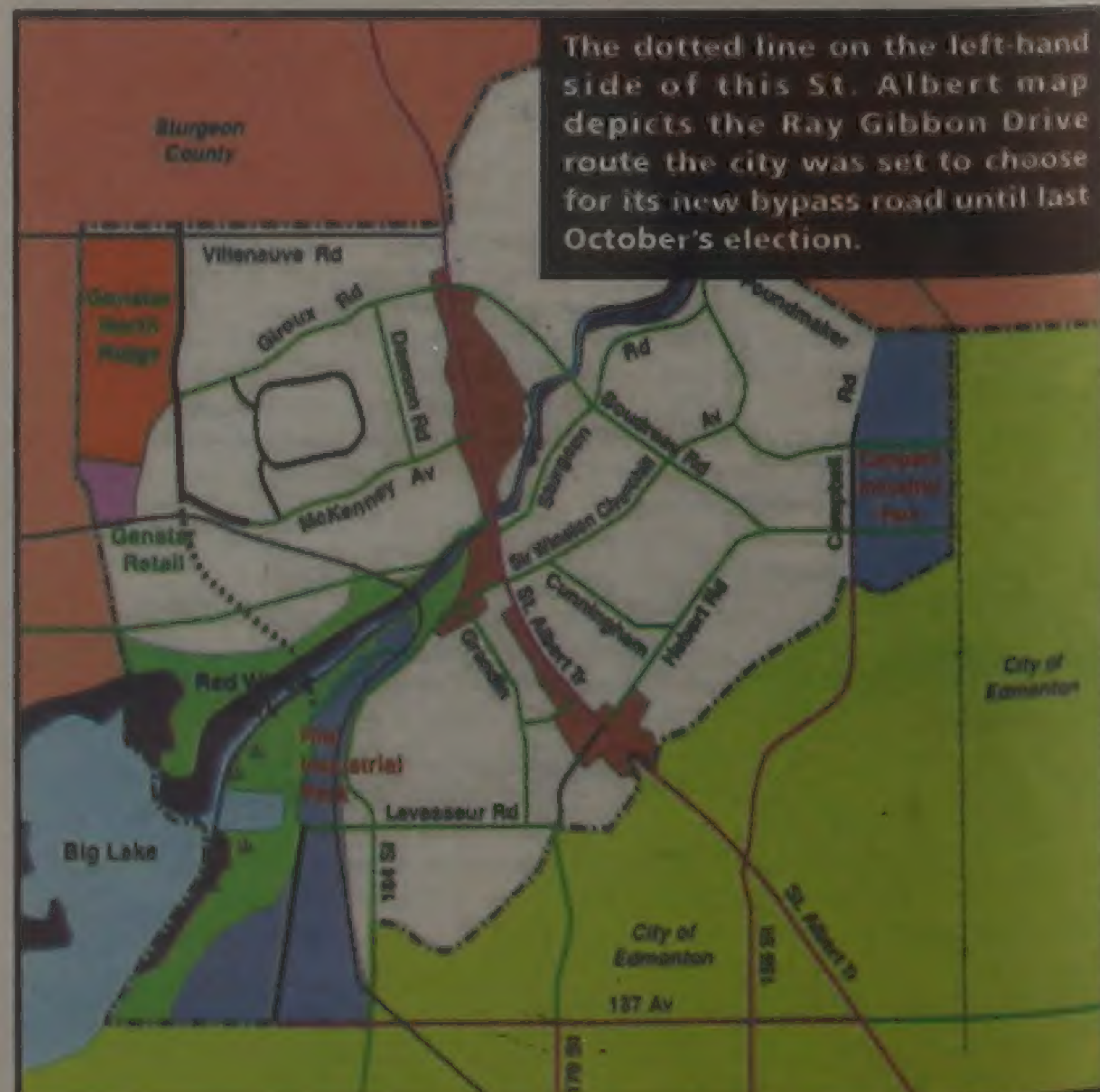
Those revelations came after new mayor Richard Plain took over from Paul Chalifoux and the new aldermen were in their seats. During his campaign, Plain promised a fall plebiscite on the road issue. That didn't happen. Instead, council promptly voted 4-3 to dump the Ray Gibbon Drive plan—which had been in development for many months in the wake of the 1997 petition—and go back to the original western route.

"I was shocked," Bob Lane of the Big Lake Environment Support Society, a St. Albert-based conservation organization, says about that rever-

sal. "Not just because the city elected a council who opposed Ray Gibbon Drive, but most campaigned saying they'd compare the two roads and hold a plebiscite."

Mayor Plain, for his part, feels he was given a strong mandate by the people of St. Albert. They simply want a solution to the swelling traffic problem, he says, and they want it now. To Plain, who was also mayor in the 1970s, the issue has been kicked around long enough. The city needs a new road to take some of the traffic pressure off Highway 2, which runs north-south through St. Albert, and to expedite the development of its northwestern sector and lands beyond. "We can't have the fifth largest city in Alberta—53,000 people and growing—without having a road to move these people," he says. "It's absolutely essential to get it done and get it going."

Although he's unsure about cost or timeline (most of the money will have to come from the province, three of four million dollars have already been promised) Plain says



The dotted line on the left-hand side of this St. Albert map depicts the Ray Gibbon Drive route the city was set to choose for its new bypass road until last October's election.



Photo: Bob Lane

groundbreaking for the project could happen sometime in 2003. Before then, he says, all the environmental concerns have to be satisfied. It has to be done, he says, "how the ducks and bulrushes like it." That means a long and arduous process of studies and public input sessions ("the full nine yards," Plain vows) so provincial and federal regulators will flash the green light. "It looks feasible, but we're going to a good job from an environmental point of view," he says, "and a sensible one."

Plain believes the "enchancements" the city makes to the Big Lake area will offset the losses from the encroachment of development. He sees a park being created between the new road and the lake and improved access for visitors. The Big Lake Environment Support Society (BLESS), an 11-year-old group which this week was designated an official steward of the lake by the province, maintains a viewing platform over the wetlands. Plain thinks more people will stop there once the road is built. "It will be somewhat noisier

with cars whizzing by," he says, "but I don't think there will be any real environmental impact."

The Genstar treatment

Genstar's proposed housing development, meanwhile, is on hold until the river crossing goes ahead. The company, which has been developing master-planned communities in Canada for more than 50 years (it does everything but construct the houses), is now re-drawing its Red Willow Area Structure Plan to mesh with the western road layout, a design it can't complete until the city finalizes its road alignment. "I'm not surprised we are where we are," John Dixon says about the switch to a route Genstar has publicly preferred all along. "Plans often change at the last minute."

While the bridge, road and housing development will have some impact on the Big Lake Natural Area, Dixon says whether that impact will be "long-term or material" is questionable. "Manmade facilities are

not always a bad thing," he says, subconsciously paralleling Genstar's corporate tagline: Bringing Land to Life. "Wildlife and habitat, in my opinion, are more resilient than a lot of people give it credit for."

Like the mayor, Dixon sees the western arterial road as more than a link to the Red Willow neighbourhood and additional Genstar-owned land farther north, which includes the sprawling North Ridge subdivision-in-progress and potential retail development. He sees it as an essential component of the city's overall transportation system, much like Plain views Red Willow and North Ridge as integral parts of St. Albert's evolution. "It's conceivable we will have development occurring in 2004 or 2005," says Dixon, "but it's entirely contingent on the river crossing. We can't do a thing until the city goes ahead. We won't do a thing until the city goes ahead."

"I think it's in the interest of everybody to work together to get this done," Dixon continues. "It's created a lot of tension and emotion. Not everybody is going to be happy with every solution. But if we all work together, more people will be happy. And I don't think there's any doubt what the people of St. Albert want."

A shortage of bad guys

BLESS's Bob Lane is happy to work with Genstar. He says Genstar isn't the "bad guy" in this conflict. He feels the company is "doing what they think is best for their business and they have a right to do that" and reports "congenial discussions" whenever BLESS has dealt with Genstar. Lane doesn't like the idea of a riverside neighbourhood, but his concern is focussed on the road and bridge.

"I'm not going to say anyone is the bad guy," Lane says. "It's a very unfortunate issue and it should have been settled long ago. BLESS has always said we'd drop our opposition if it was clear the people wanted to build a highway. But it's never been clear. If there's a highway 10

years from now, the people of St. Albert will come to regret it. They'll look at it and say, 'What have we done?' If the highway is built that'll be the end of the issue. But it won't be the end of the problems for the lake."

Former alderman Bob Russell, who lost his seat in the October sweep, doesn't view Genstar as the bad guy either. Still, to Russell, a realtor by trade, the whole puzzle looks like a "conspiracy." He'll be appearing before council later this month to warn them about Genstar's tendencies, which include episodes like the company bulldozing trees on its land in Sherwood Park in May of 2000—a perfectly legal move, yet they did it just two days before residents were set to plead for more trees to be left standing before a

local Development Appeal Board. "There isn't much natural habitat left in Sherwood Park," the *Sherwood Park News* opined in an editorial at the time, "and residents aren't going to trust Genstar with it."

"Genstar has a lot at stake in St. Albert," says Russell. "I want to alert our city to this before they get loose. They've been a pretty good corporate citizen out here. They have a good track record. But they're in a new part of the city now. Am I in favour of development? To a degree. It brings business and homes. But there are certain kinds of development that are good and certain kinds that aren't. Oh, there can be a neighbourhood—but above the floodplain. Let's protect what we have."

As for the mayor's assurance that everything will be done in an eco-friendly manner, Russell responds, "In a pig's eye. I've been around too long to believe that. To suggest you can build a road across these beautiful wetlands and not have environmental damage is just ludicrous." That said, Russell doesn't believe the bridge and road will ever be built—he says the province won't be able to provide the funding and thinks St. Albert's city council is wasting time and money on this exercise.

Take me to the river

After wading into the history of this controversy in her house for a couple of hours, Elke Blodgett wants to show me Big Lake and the Sturgeon River. Instead of taking the direct route from her home in the southern part of the city, however, she opts for what she calls the "scenic tour." We drive through the Riel Industrial Park, skirting past a cement factory and a compound crammed with Skyreach cranes. We enter downtown, full of pedestrians and cars on a sunny January afternoon. We turn left and cross a bridge; idyllically, children skate on the frozen river below.

A couple more left turns and we're out of the urban core heading west on Meadowview Drive. One more left onto a side road brings us to a thicket of towering white

spruce. We pull over and begin to walk in the woods. Blodgett nimbly navigates a narrow, snow-covered footpath through the trees, pointing out a branch of stinging nettles and a patch of highbush cranberries. She's seen moose, deer, coyotes, foxes and eagles around here. She picks chokecherries nearby for her chokecherry wine, which she gives away when she has debts to pay.

We reach river's edge. Blodgett flips over the cross-country ski pole she's using as a walking stick and draws a map in the snow. She shows me where the houses will go and where the bridge will be built. "We used to call it a bridge to nowhere because it doesn't really connect to anything," she says, referring to the four-lane river crossing as a taxpayer-funded driveway for Genstar.

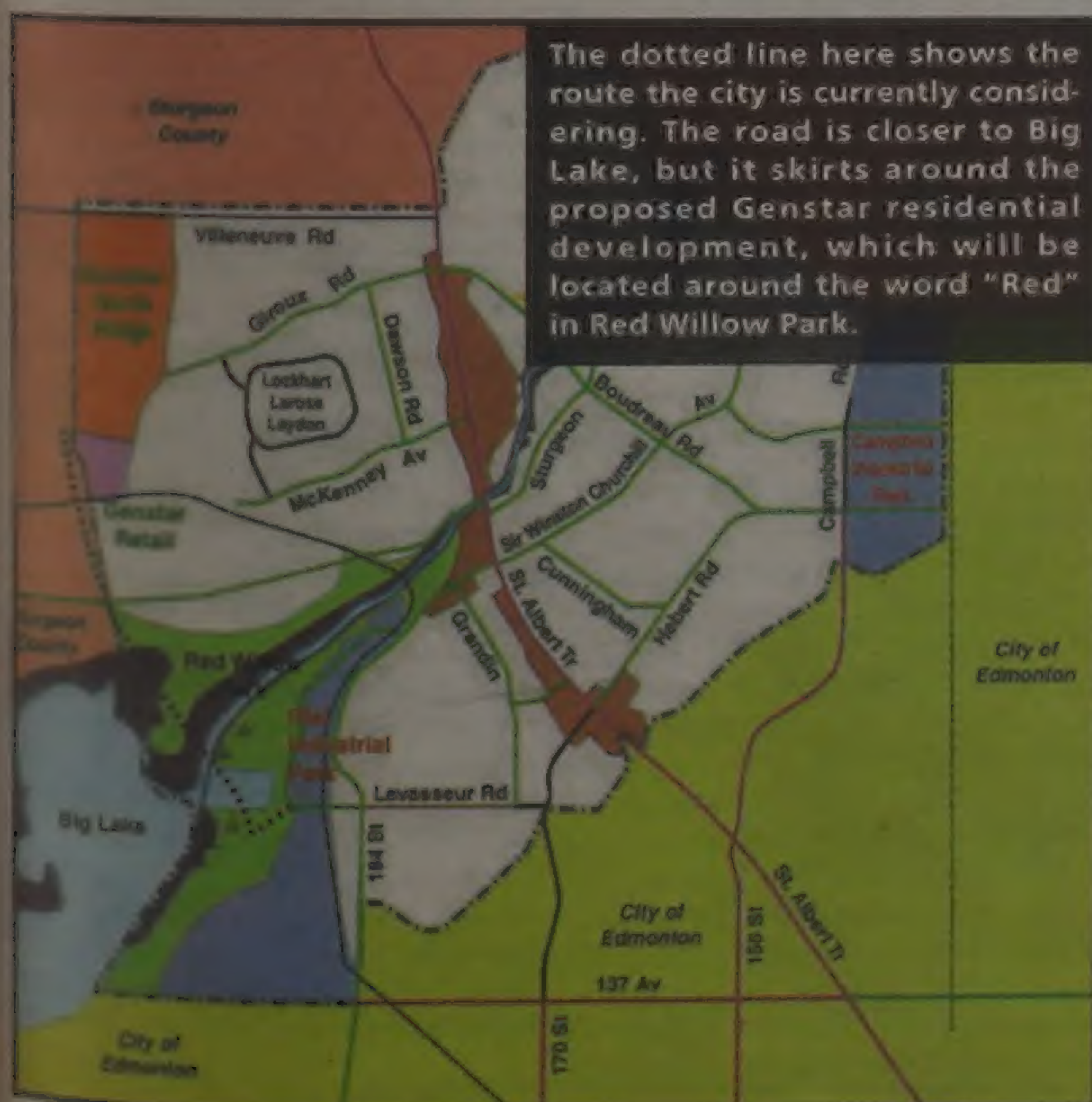
Unlike most of the players in this story, Blodgett doesn't shy away from harsh, direct criticisms. She knows she can't stop development; she just wishes Genstar would back off the Sturgeon River floodplain and set its neighbourhood farther north, up the hill. "The implications of this decision on the rest of the province could be devastating," she says about development proceeding. "Nobody will want to appeal anything when private landowners are involved. Private landowners will be able to do anything they want. I'm not saying they shouldn't have any rights, but what gets forgotten is the public good. It's greed and urban sprawl. It's an expansion-at-any-cost mentality. They forget people moved here for the small-town mentality."

Sunrise, sunset

Blodgett has a little over five months left to appeal the Alberta Environmental Appeal Board's December 28 decision that she can't contest Genstar's fill permit. If she goes ahead, it'll mean devoting more time and energy to this uphill, David-versus-Goliath struggle. Her claim that the bridge and road plans are ruining her artistic career—that she's so distraught she can't work anymore—didn't fly last time and will likely never appease regulators. But because the Sturgeon River is a navigable waterway and Big Lake a stopover for scores of migratory birds there will be a concert of provincial and federal environmental hearings before anything gets built; she may get her day in court again.

Until then, Blodgett will continue sharing her story, to one listener at a time. Back at her house, she paces around a dining room decorated with plants and pottery as she speaks. Jane Jacobs books adorn the shelves and the skylights give all the exposed wood a warm late-afternoon glow. She flips through documents, photos, reports and maps—all pieces of a puzzle she's compelled to complete. Her enthusiasm is breathtaking, her devotion to this cause overwhelming. Finally she finds the picture of a stunning crimson sunset at Big Lake that she's been looking for. It's a scene that magically showed up on one of her raku pieces after she fired it in the kiln.

"The sunsets," Blodgett says wistfully, sagely. "You're going to lose the sunsets. And the sunsets are very important in life." ☐



The dotted line here shows the route the city is currently considering. The road is closer to Big Lake, but it skirts around the proposed Genstar residential development, which will be located around the word "Red" in Red Willow Park.



The divine comedy festival

This year's lineup of performers is utterly laughable

By PAUL MATWYCHUK

"Our ambitions for comedy are quite serious," laughs Pamela Anthony, producer of Edmonton's annual **Comedy Arts Festival**. When the event was launched back in 2000, Anthony tended to speak about it in more modest terms,

describing it simply as a way of injecting some much-needed humour into the bleak Edmonton winters—but she always knew her idea had the potential to snowball, so to speak, into a major event. "We've expanded to 10 days," she says proudly, "which is where we always wanted it to be. We wanted it to be a major arts festival in Edmonton—and we always intended to make it a festival that people could experience over a period of time, so it's not just a short little run and then it's over. And we wanted people to experience a wide diversity of artists, and you need time to do that."

A lot of those artists are fixtures on the local comedy scene who will be familiar to any regular theatregoer or Fringe fan: Trevor Schmidt, Zandra Bell and Sheri Somerville are among the participants in *Cheap Laughs*, a freewheeling revue at the Urban Lounge on Wednesday, January 23; the sketch/improv troupe Gordon's Big Bald Head, along with some special guests, will present another edi-

tion of *The Big Stupid Improv Show* at the Stanley A. Milner Library Theatre on Sunday, January 27; Cathleen Rootsaert's Sterling Award-winning play *Mama Mia! Me a Mama?* will be revived the same night at the Sheraton Grande Hotel; and the increasingly-less-fictional rock band the Dead Rats will perform at noon hour on Wednesday, January 23 at the Winspear Centre rehearsal hall.

Anthony has lined up a couple of familiar touring acts as well, such as standup comic Brent Butt and novelty-song aces the Arrogant

Worms (accompanied by the Edmonton Symphony Orchestra, who lately seem to be devolving into a

top-notch knockabout comedy troupe in their own right). But Anthony seems most excited about being able to expose Edmontonians for the first time to the work of several innovative out-of-town acts. "David [Cheoros] and I always laugh," she says, "and say, 'Well, we like it, so we're allowed to book it.' Being in charge is really fun! I think I have sort of obscure tastes, and sometimes that's revealed in the programming and sometimes it isn't. But we're an arts festival, so sometimes the kind of comedy we present isn't always the most obvious kind."

Do the actors ever corpse onstage?

As an example, Anthony points to *Stiff*, an outrageous, campy clown/physical theatre piece by the European troupe Spymonkey. "I first saw this show in 1998, in a tiny 60-seat theatre in London," she says,

"and someone else says this in the press material, but I really thought I would die laughing. I knew immediately I wanted to book it."

"It's a bit of a play within a play," says Spymonkey member Petra Massey (who Edmontonians may remember from her days touring the Fringe circuit, both as the street performer Pip the Hip and as the star of the play *Panic*). *Stiff* begins with pompous British stage veteran Forbes Murdston hiring a troupe of three amateur performers to help him act out his new script, an ultra-serious, autobiographical account of the death of his lifelong love Morag. However, Murdston's co-stars turn out to be more than a little mad, and, sensing that the audience members are shifting in their seats, decide to do what they can to jazz up the action.

"It's a comedy about death," says Massey, "which immediately puts you in the category of black humour. But to be honest, in all the years we've been performing it, no one has ever taken offence. There have even been people who have been recently bereaved who've told me after the show that it's been an absolute tonic to come see it."

Cosmopolitan comedy

The troupe is a wildly diverse bunch: Massey, who's British, is a trained actress who has also done extensive work in circus and street theatre; fellow Brit Toby Park is also a versatile musician; Aitor Basauri is an actor from Spain; the German-born Stefan Keiss started out as a joiner but abruptly switched to a career in theatre, going so far as to teach himself

mime in front of the mirror. The group met up when they were all cast in a mammoth physical theatre show in Switzerland and quickly realized they (as well as *Stiff* director Cal McCrystal, who Massey credits with much of the show's success) shared a similar sensibility.

"We all like the kind of humour where you laugh at things you shouldn't laugh at," says Massey, "this kind of 'naughty monkey' humour. We like to touch on taboos and things people might deem politically incorrect, and then crash it with humour.... It's incredible: we've performed this show in Syria and Finland and Switzerland and Mexico, and every single place gets the humour. They get the irony and the taboos. It seems to work everywhere, I think, because it's done with the naïveté of a clown. There are moments where you go, 'I can't believe they're doing this,' but we're not out to shock."

Attention, snort fans

"For me," she continues, "word of mouth is better than any review, because it's real. There's a point in the show where I'm underneath the table and the 'body scene' is going on, which is one of the highlights of the show. And hearing that quality of laughter, to me, is the highest compliment. People snort. It's not just a titter; people throw their heads back at the beginning of the show and they just don't stop."

For Pamela Anthony, the appeal of *Stiff* lies in Spymonkey's sophisticated, highly trained approach to extremely silly slapstick humour. "I joke about the fact that I really love

really stupid smart things, or really smart stupid things. It gets me in a way that nothing else gets me." That mixture of high-level thought and low-level gags is what made her fall in love with Newfoundland humourist Andy Jones when the former CODCO member (and writer for the *Kids in the Hall* TV series) came to Edmonton in 1995 with his one-man show *Still Alive*. "Andy Jones changed my mind [with that show]," she says. "I felt that I had suddenly found someone who thought about things and being Canadian the way I did. I literally walked out of that show a convert."

Anthony hasn't even seen *To the Wall*, the new show Jones is bringing to the Comedy Arts Festival this year: "I guess it says something," she says, "that I didn't need to see it." And Jones himself is reluctant to reveal too many details either—he's not trying to be coy; he's just had critics give away so many of his best jokes and routines in the past that he'd like to preserve a few surprises for his eventual audiences. "What I try to do, I guess," he says, "is sort of like a pretzel. I tell stories, and I weave into those stories my theories of the universe."

Those theories include what Jones describes as "a fun creation myth," a version of the origins of the universe he had been developing for some time but which he says made even more sense following September 11, and an alternate history of World War II, in which a chance encounter between his aunt and Adolf Hitler in 1939 turns out to have a momentous impact on the

SEE NEXT PAGE

Comedy Arts Fest

Continued from previous page

some of the war. "I came up with his idea of 'the N Factor,'" he says, "which is the tendency of Newfoundlanders to do everything just a little bit differently. I mean, most people do things a little differently, but Newfoundlanders tend to do it differently from how most people do it differently. So I sort of see her as the representative of the N Factor."

The golden notebook

Reviewers tend to use adjectives like "censored," "outrageous," "wild" and "madcap" to describe Jones's stage persona—this is a guy, after all, who had the audience pass around a dildo and fill out a questionnaire about their sexual fantasies as part of *Still Alive*—but the quality that comes across over the phone most strikingly is the earnestness with which he discusses his work and his painstaking creative process. "I keep writing stuff all the time," he says, "and at some point—usually because someone gives me a deadline—I start to go back through my material and look for things that reflect what's on my mind right now. I start to write, and as I write, it becomes clearer and clearer; then I usually throw about

90 per cent of the material away, which leaves me with 10 per cent. Then I add another 90 per cent and I have a show.... But I don't realize what the show is until I get onstage. For some reason or other, I've never been able to do it until after I play it five or six times—usually I take a break and rewrite it and do it again a few months later, and that becomes the permanent show."

Like the members of Spymonkey, Jones dives eagerly into taboo subject matter (witness his passionate rants against the Catholic Church, a strain in his comedy that famously earned him the wrath of CBC censors), but seems genuinely averse to the notion of shocking or alienating his audience. "I like the audience to have a pleasant evening," he says. "I'm not really interested in having them go away thinking a lot. But I like to keep them on their toes until it's over—I like to go down a bunch of different roads. I did a preview of the

show in St. John's and someone said it was like rolling around in my head for an hour and 15 minutes. I like that; I try to pick the best things I've been thinking about for the last couple of years and present them." ☐

Comedy Arts Festival

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Read more Comedy
Arts Festival coverage
on pages 38 & 57.



Media Jungle

Continued from page 5

tary told an associate. "We are not going to be able to control them. They are like overtrained pit bulls. No one controls them." The Rangers were indeed sent, with great fanfare, to hunt and capture Aidid. Their mission failed.

Halberstam also describes the American hatred for Somalis, epitomized by the much-banded-about phrase, "The only good Somali is a dead Somali." Is it any wonder Somalis fought back? (In the movie, the battle looks like a racial war, with virtually all-white U.S. forces going *mano-a-mano* against an all-black city.) Halberstam reveals how these forces made arrogant assumptions in Somalia, underestimating the resistance, turning the urban battlefield into "a horror... a major-league CNN-era disaster."

Our tendency to romanticize our modern warriors—both in our news and out entertainment—often ignores the underlying political dimension of a conflict. On January 7 it was reported that Green Beret Sgt. Nathan Ross Chapman, who was killed in Afghanistan, may have been set up by so-called anti-Taliban allies. In Somalia, America intervened in the domestic affairs and conflicts of another

society. What started as a war on hunger became a war on Aidid. We became warlords ourselves. In Afghanistan, a war against terror became a war against the government and may have put in power people who are as ruthless as the ones we helped displace.

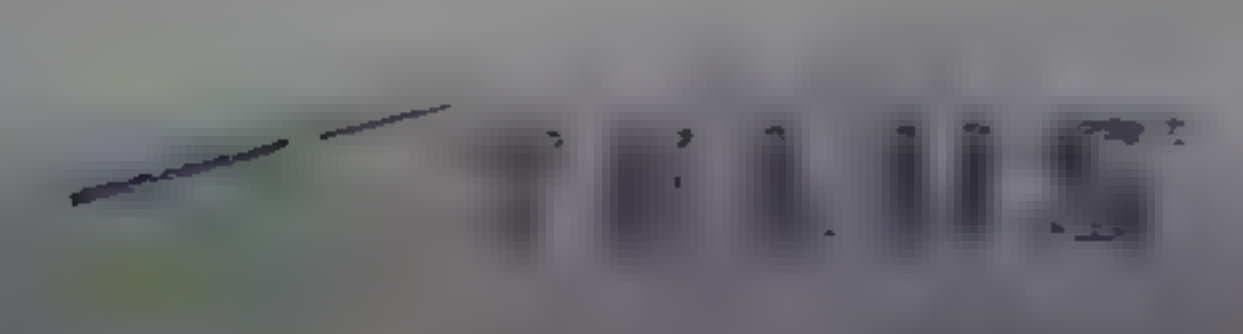
Black Hawk Down is an action movie that tries to turn a U.S. defeat into a victory by encouraging you to identify with the men who fought their way out of an urban conflagration not of their making. But with Somalia looming as a possible next target in the war against terror, *Black Hawk Down* may turn into a recruiting film for revenge. While Al-Qaeda is not mentioned in the film, there is evidence that they too were involved in the background of the events in 1993, stirring up the violence and training the warlord militias. The deaths of journalists there (including Dan Eldon, the son of a colleague) was not mentioned.

Rambo-like films like *Black Hawk Down*, which on the surface seem incredibly "gritty" and "realistic," can not only disguise reality, but also accelerate the death of journalism itself, because high production values makes the dramatization of a political event far more memorable than actual news coverage. My advice: miss it. ☐

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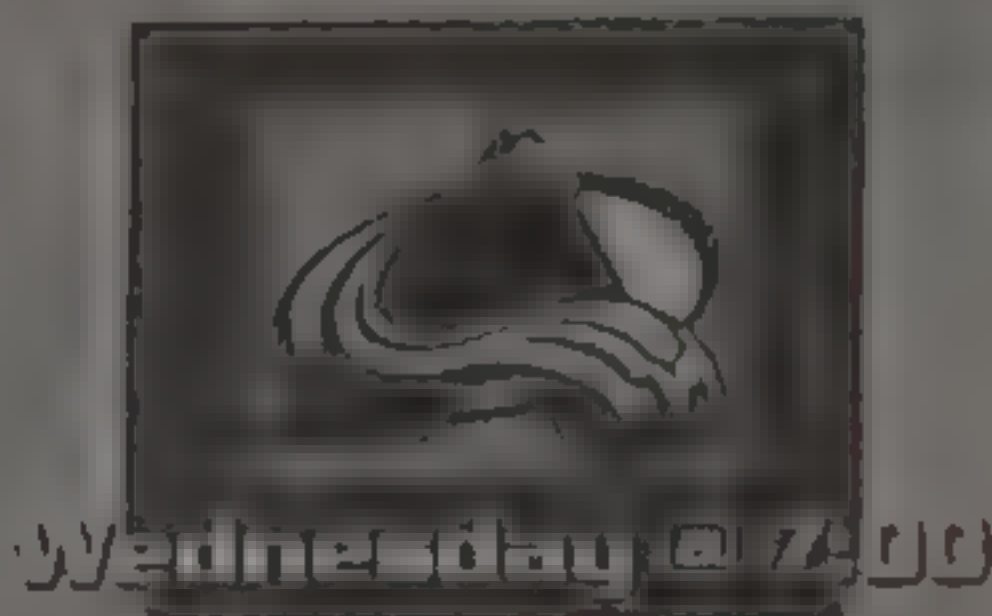
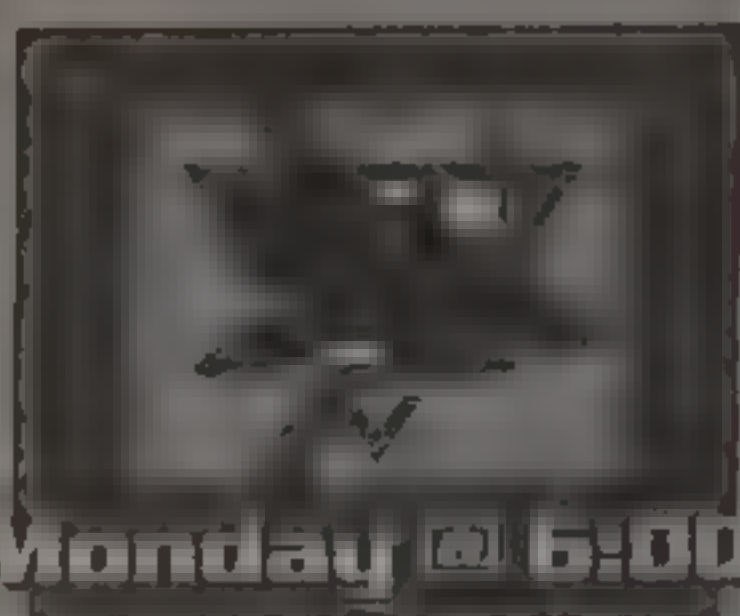
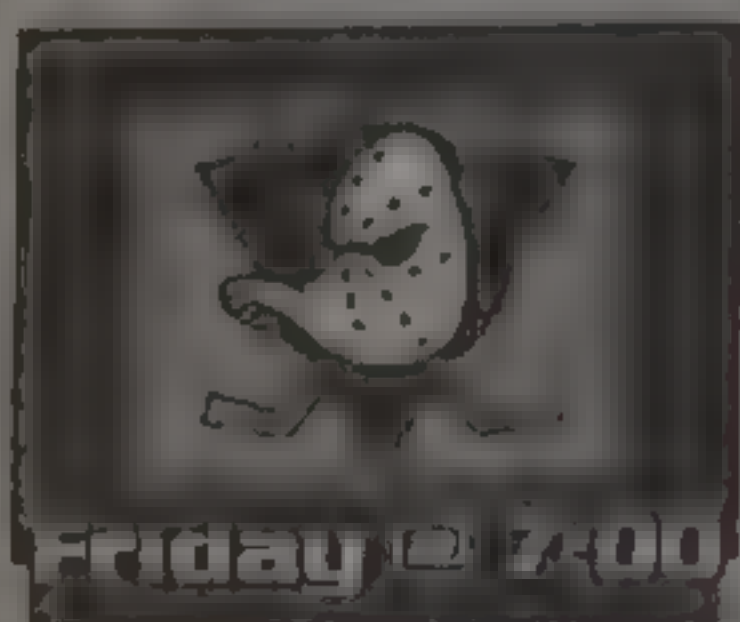
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IN THE BOX

The Elephant and Castle on Whyte's

BY DAVID DICENZO
AND JOHN TURNER

This week, Vue press box fixtures John and Dave start to sweat over a prolonged drought by the Oil. Bad decisions, bad calls and bad karma are all taking a toll on the boys. Edmonton's fans, one of the most knowledgeable group of supporters in the NHL, aren't helping either. Get off TP's back.

John: What a tough road trip this turned out to be for the Oil. Gee, I sound like Tommy. They play two good periods against Chicago Monday night, only to lose it in the third period and then follow that up by losing another one-goal game in St. Louis.

Dave: It was crunch time, too. That's what bothers me most about this slide. If they don't pick it up, their great start will be a complete waste and we'll be toiling for the eighth playoff spot again.

John: This may be the time to get a little concerned about the defensive lapses that Edmonton has been having lately.

Dave: Exactly. One thing they did earlier on was keep the puck out of their net, regardless of how many they scored themselves. That translates into wins. It obviously starts with some D, but Tommy has to make some of the big saves he used to make. In his defence, I haven't seen such an unbelievable number of tip-ins and deflections find the net in a long time, if ever. I guess the idea is to clear the front of the net so that can't happen.

John: Edmonton had to try and stay out of the penalty box in St. Louis but there's not much you can do when Don Koharski starts making

phantom calls. Smytty gets hauled down and not only do the Blues get a penalty but Horcoff gets sent off as well. Less than a minute later, Niinimaa's sent to the box for no apparent reason and St. Louis takes a 2-1 lead. That's followed by Cleary being sent to the box because someone from the Blues ran into him. To add to the frustration, there's an extremely quick whistle on a goal-mouth scramble that prevented Moreau from getting a scoring chance. To quote Greg at the E&C, "You could get the doughnut outta your mouth to blow the whistle that time, Koharski."

Dave: Good one from Greg. You're right about the officiating, but do you really think that the refs are the only reason the Oil haven't put together a couple straight wins in what seems like forever? They're simply playing undisciplined hockey. They're aggressive, so they might get a few more calls than most teams, but you can't continually put yourself in situations where the refs blow the whistle. Simmer down or learn to kill penalties. One or the other, fellas.

John: Something has to be said about the classless fans at Skyreach on Saturday night when the Oil played the Avalanche.

Dave: I know exactly what you're gonna say.

John: Poti was by far the best defenseman on the ice and he played his best game of the season, earning him the third star. But as he skated out onto the ice after the game, you could hear the sound of fans booing underneath the clapping. That's just sad.

Dave: Yeah, I thought that was crap. Some guys simply become

whipping boys and the fans have thrust that title upon Potsie. I used to think he was soft but I've come to the conclusion that everyone has his own game. His is one of skill—and he has lots of it. Oil fans should appreciate what they have in Poti: an offensive-minded potential game-breaker. Unfortunately, he was scared to pull the trigger last year, worrying more about screwing up in his own end and he missed camp this September. He hasn't had a good rhythm for a while, though Saturday was a superior effort.

John: He's had a tough year so far, but the way he played Saturday shows the kind of talent this guy has. I wish the fans would show some support after he plays a great game.

Dave: I actually thought he played with an edge that night, which is good on him. Again, an intimidating presence he is not. But tell me Patrick and all the Avs didn't hold their breath for a second when Poti scooped the puck off of Drury and cruised in on a break. That's how he can scare teams. Booing a game star on your own team—that's pathetic.

John: Mike Comrie gave the puck away that same game and it resulted in a Colorado goal. He did the same thing against the Blues a couple of nights later and ended up on the fourth line the rest of the night. Are the fans going to boo him on Friday when the Oil play here again? Give Poti a break.

Dave: I didn't catch a lot of the two road games, so I wonder why Comrie got in MacT's doghouse. I somehow think it would take a lot to boo Comrie. Of course, some wins would cure everything. ☺

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Nothing beats a tight sweater when you head to the lodge

BY JULIANN WILDING

If you think a flashy ski suit will earn you points on the slopes, think again: what you're wearing underneath those bulky layers is what will get you noticed when the activity retires to the lodge. Your ski suit is really only a functional bolster to your skill on the hill; later, while you recover from your injuries in front of the fire, is when style comes into play.

My best suggestion to anyone hanging out at a resort is to invest in lots of tight-fitting sweaters. Ski and snowboard lines like Burton, Westbeach and Helly Hansen can provide you with a myriad of styles and colours, all in fabrics that will keep you warm and cozy. Knits like wool, cotton, acrylic and other blends render classic, old-school looks that are coming back tenfold. '70s-style striped turtlenecks, racing stripes, chunky high-necks, bold colour blocking—people who say winter fashion is a drag just don't know how to have fun.

Knit sweaters look consistently smart because they retain a certain style no matter how funky the detailing. Intricate beading is beginning to show up as well as appliques (which are making a comeback all their own) in various

shapes and symbols. Fleece and other synthetic fabrics are also great to try out because of their "layerability," as well as their ability to dry quickly and without consequence. The styles available tend to be a little more techie than the classic look of a knit sweater, with modern and sporty details like zippers, pockets, toggles and shock cords.

While I realize that logos are almost a given with sports fashions, may I suggest trying styles without obvious, unattractive adverts glaring from the chest?

style

Large logos are an eyesore that distract onlookers from the most important information: what you look like in your tight sweater. And guys, these tight sweaters are for you as well. It's probably obvious by now that I'm a firm supporter of men in fitted clothing, and when the clothing is also geared to keep you warm, logic only strengthens my case. With minor exceptions, super-baggy sweaters look silly and are kind of useless.

While I realize that logos are almost a given with sports fashions, may I suggest trying styles without obvious, unattractive adverts glaring from the chest?

Toque can play that game

A distinctive toque could actually change the course of your life (or at least your vacation) which is why it's important to keep it on for a while once you get inside. The reason is simple. Hasn't someone whose features are lost under an abundance of sporting gear ever intrigued you even though you didn't know what they look like? All you have to recognize them by is that distinctive

hat; you've been spotting it up and down the mountain all day as they dazzle you with their smooth technique and flawless jumps. Later, when you're hoping to see your crush but are beginning to feel like a stalker, you spy Mr. Red Toque sitting by the fire, and opportunity's doorknob is suddenly in your hand. Different hats are quite easy to tell apart, even from a distance, and though most everyone should be wearing a hat of some sort, if yours is particularly memorable you could reap the benefits later. (And of

course no matter how stylish it is, a toque should also protect your head and ears and keep you warm, or you may get noticed for your gangrene rather than your irresistible charm and cool demeanour.)

While you're stocking up on warm accessories, you might as well pick up a few pairs of thermal socks. There's no describing how crucial warm toes are when you're partaking in outdoor winter activities. Even if you're simply going tobogganing with your pals, thermal socks should not be overlooked.

Stratotech Snow Sports has a few different styles and colours, and if you're diehard (like me) you could even match them up with your various sweaters. When you're taking your pants off in front of the fire, a little style never hurt anyone. ☺

Photos: Francis Tétrault

Model: Anika

Agency: Mode Models

Location: Snow Valley Ski Club

Assistant: Charis

Clothing: Stratotech

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Photo: Tim Wink

Sun Peaks is powered by solar energy

Resort is a shining example to ski areas everywhere

BY HART GOLDBERG

A few short years and a couple of hundred million dollars later, Sun Peaks Resort (formerly known as Tod Mountain) has turned into an incredible ski destination—and with a current base of 130 centimetres and snow continuing to fall almost daily, the conditions at the site are nearly ideal as well. But despite its top-notch amenities and prime location just outside Kamloops, B.C. (approximately eight and a half hours away from Edmonton on the Yellowhead Highway), Sun Peaks is perhaps best known as the home of Canadian skiing legend Nancy Greene

Sun Peaks suffered a slight setback this fall with the fire that destroyed the prestigious new \$40 million Delta Hotel, but there still are 25 other hotels, condos and chalets with accommodations for thousands sprinkled throughout the site, as well as a large bell tower whose welcoming chime beckons snow enthusiasts from afar. Twelve restaurants, various watering holes and a recreational sports centre complete the village. Other activities include sleigh rides and snowmobiling, although those looking for something a little more out of the ordinary may want to try dogsledding. Mushing your own team of purebred Malamute huskies sure can give you that "I'm running the Iditarod" feeling.

The hill itself has 94 named runs spread over 2,400 skiable acres. Along with the runs, nine gladed areas have been set aside for brushing bark and deep powder carving. Three quads (one an express and another a high-speed bubble with a pullover windshield), a triple, two surface lifts and a magic carpet ride for the kids services

warmth and comfort and then turn yourself loose in some untracked fresh powder. It's almost like heli-skiing but at a much lower price.

Sundance festival

A great place to start the day is Sundance Ridge. Serviced by the Sundance Express quad, it's predominantly a beginner to intermediate slope with great cruising runs to limber up with. (It's also home to a 30-acre terrain park for boarders.) Located more centrally on the hill is the Sunburst Express quad which unloads at mid-mountain and the Sunburst Lodge. Many black diamond chutes and glades are waiting

to be tested from here. Distributor Sting and Intimidator live up to their names and if you like showing off then Broadway and Exhibition under the chair are your ticket. If you're heading for the Burfield quad, just keep right on Ridge run. This chair is the longest of the lifts and unloads at the Top of the World. From here you can go bowl skiing or glade skiing, or just cruise. The longest run which measures a whopping eight kilometres, starts from here. It's imperially known as Five Mile run and ends at the village base.

The Sun Peaks calendar is dotted with special events. This very weekend, for instance, National Ski and Snowboard Week kicks off with a slate of snowboard races including half-pipe, giant slalom and boarderX events. A huge ice wine festival takes

SEE PAGE 17



the terrain. New terrain has been added this year in the form of Mt. Morrisey but it's only accessible for cat skiing for now—and if you've never been cat skiing, now's your chance to ride up the slopes in

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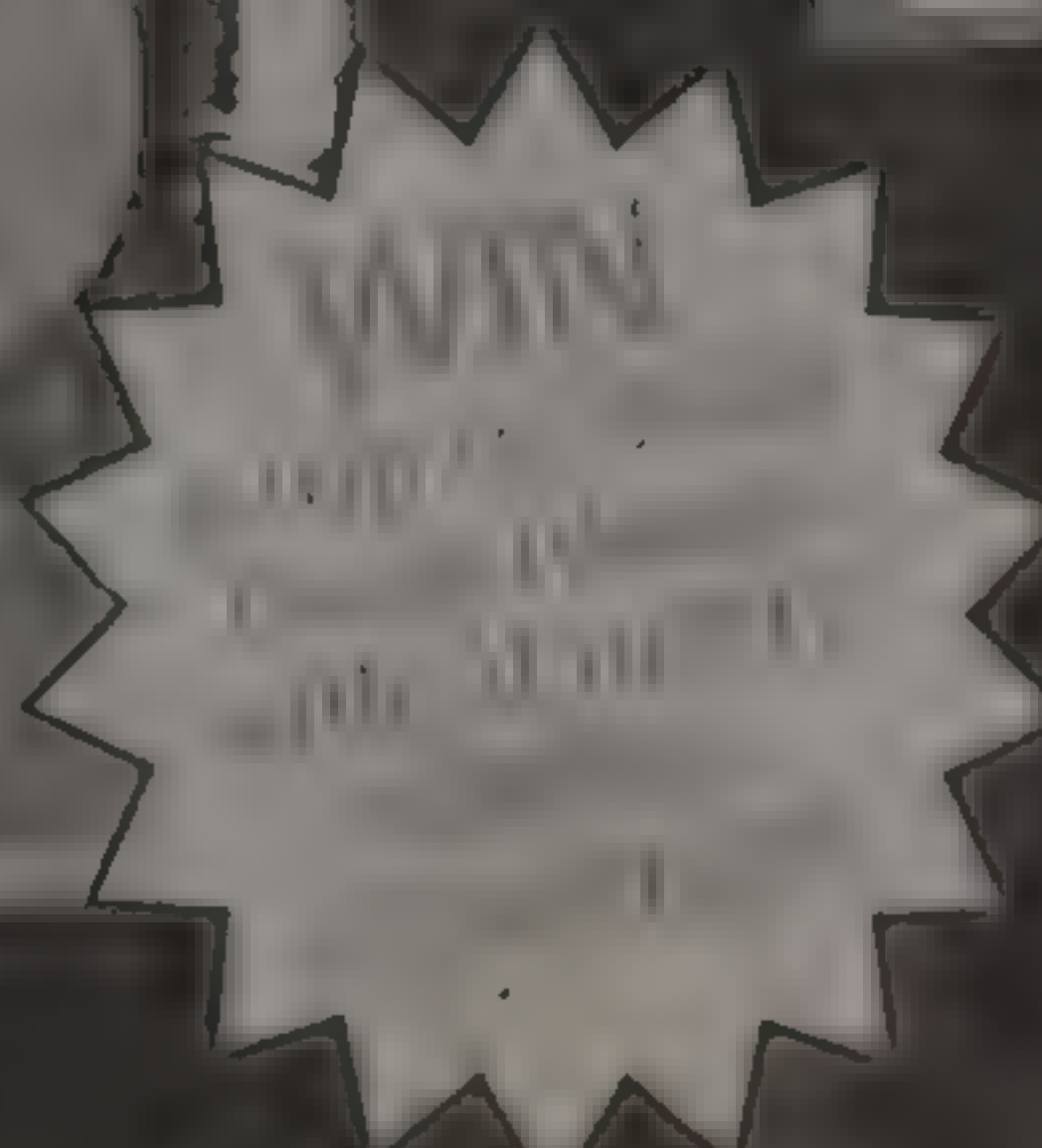
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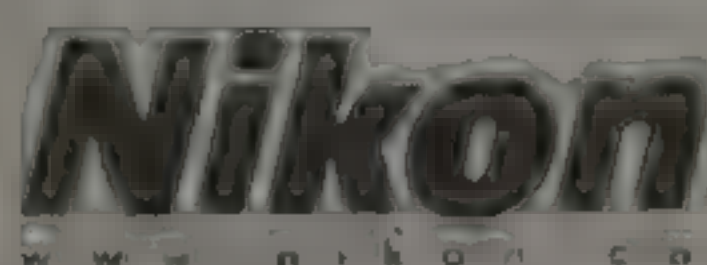
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Fall LINES

BY HART GOLBECK

The best things in life are freestylers

Canadian freestyle skiers won gold in World Cup aerials competitions over the weekend. Both Veronica Brenner of Sharon, Ontario and Nicolas Fontaine of Magog, Quebec stood on the top of the podium in Mont-Tremblant, Quebec. Deirdra Dionne of Red Deer wasn't far behind, either; she finished in fourth spot. It appears that our freestylers are peaking just in time for the Salt Lake City Olympics.

Bigger White

The village at Big White ski resort is expanding once again. A \$20 million Stonebridge Lodge is being constructed near the bullet chairlift. The new lodge features a heated parkade, Internet café and heated outdoor pool as well as

many other amenities. This new lodge will bring the total available occupancy at Big White over the 10,000 mark.

Win-'win situation

Former Crazy Canuck downhill skier Dave Irwin has made a miraculous recovery from an injury he suffered during race-training last spring, rebounding from severe head injuries to the point where he is well enough to attempt skiing again. He plans on cruising down the slopes on March 23, which is one year to the day after his wicked spill.

Survey says....!

The Canadian Ski Council has released their latest survey for 2001 and there were some interesting results.

- In Canada there was a 2.2 per cent increase in skier/snowboarding volume over the previous year, but the West suffered a 25 per cent decrease, which was mainly attributed to dismal conditions. Next year's survey should be a complete turnaround as this season, it's been the East that has had

very little snow to brag about.

- Edmonton has more skiers (127,000) than Calgary (107,000), but there are more boarders down south as they outnumber us 52,000 to 33,000

- 64 per cent of all snowboarders are male and 82 per cent are single, divorced, separated or widowed.

- 61 per cent of snowboarders have household incomes over \$50,000 and 70 per cent own their own homes but 30 per cent are employed part time and 40 per cent don't work at all. This must mean that the girlfriend (Mom and Dad) are pretty supportive.

- By way of comparison, 67 per cent of skiers have household incomes over \$50,000, 76 per cent own their own homes and only 25 per cent are unemployed.

- 3,633,000 Canadians over the age of 12 (i.e., 14 per cent) are skiers or riders. Of this group, 2,620,000 are skiers and 1,013,000 are boarders

- On an especially positive note there are over 5,000 certified ski patrollers in Canada, and although specifics were not divulged, there has been a steady decline in injuries on the slopes. ☺

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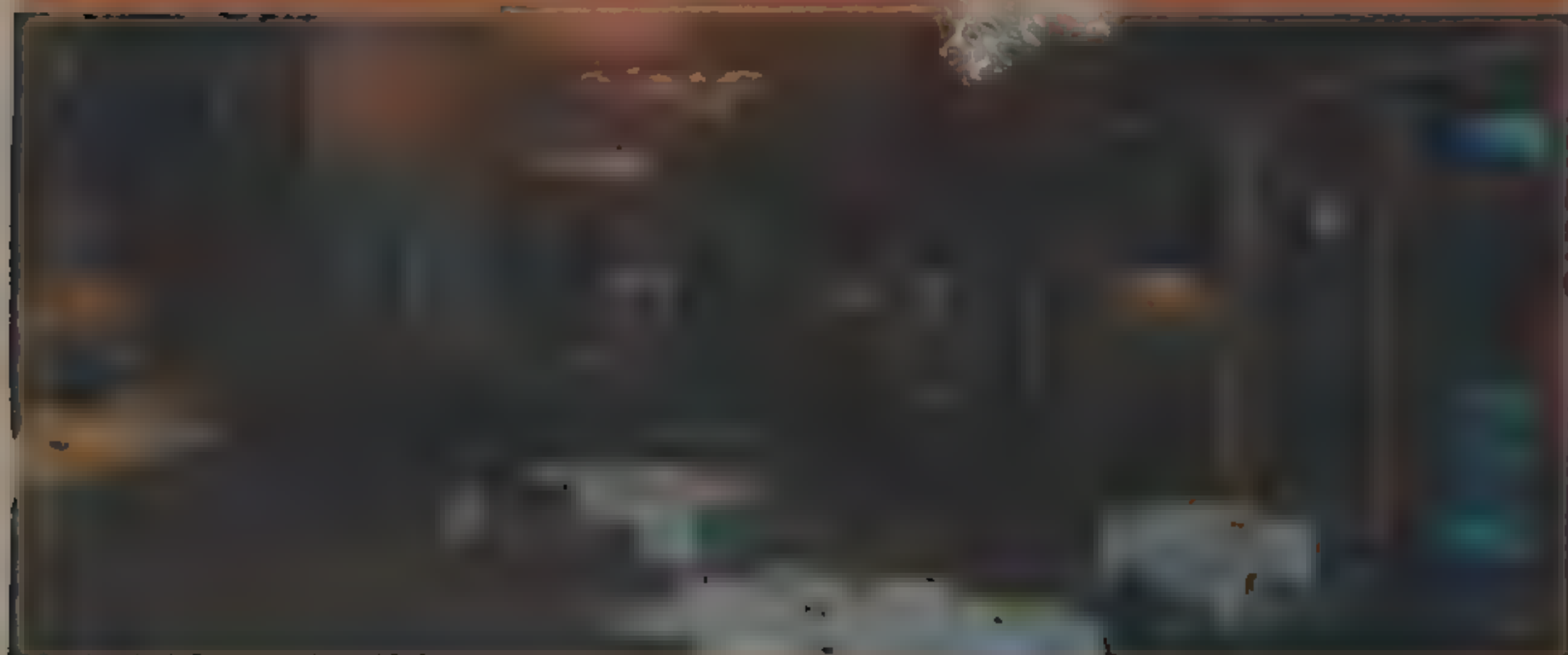
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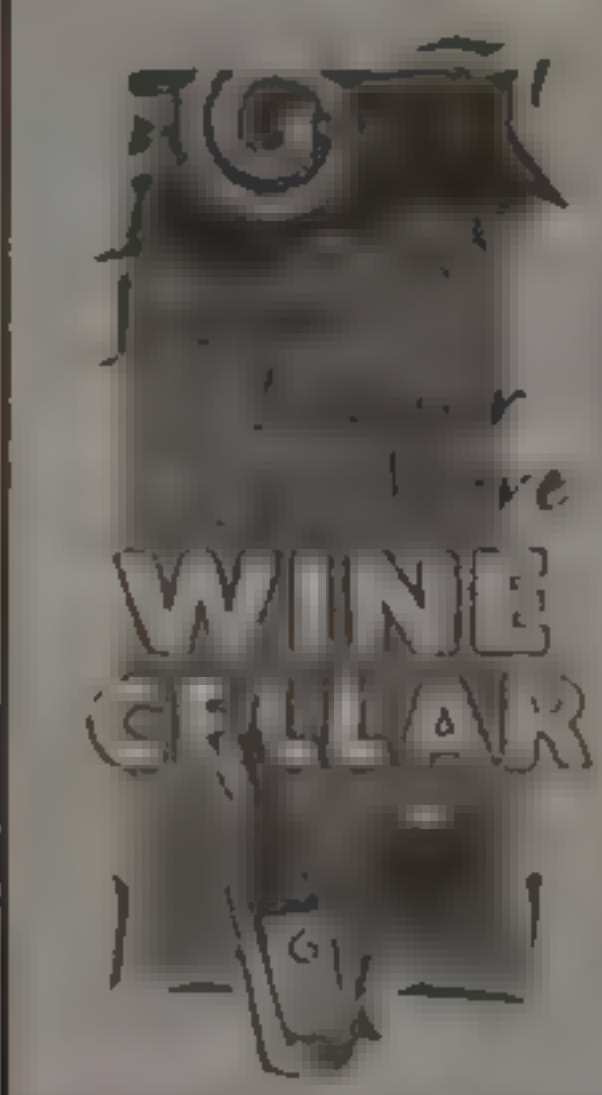
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Sun Peaks

Continued from page 14

place over the January 24 weekend, during which many fine wines from the Okanagan region will be up for tasting. You can even take part in a tutored wine-tasting session as well as seminars on pairing wines with your food. (I always knew white was chicken and red was steak, but I guess there's more to it than that.) Call (250) 578-5542 for more information and to reserve tickets. Masa's, a local club, is promoting a Valentine's Day party on February 14 aimed at singles who aren't into romance and roses just yet.

If you're heading for Sun Peaks this year, you'll be pleased to know that its name is accurate. Environment Canada reports that the resort averages 2,000 hours of sunshine a year and everyone is looking real cozy. For more information or reservations, give them a call at 1-800-407-3257 or check out their website at www.sunpeaksresort.com.

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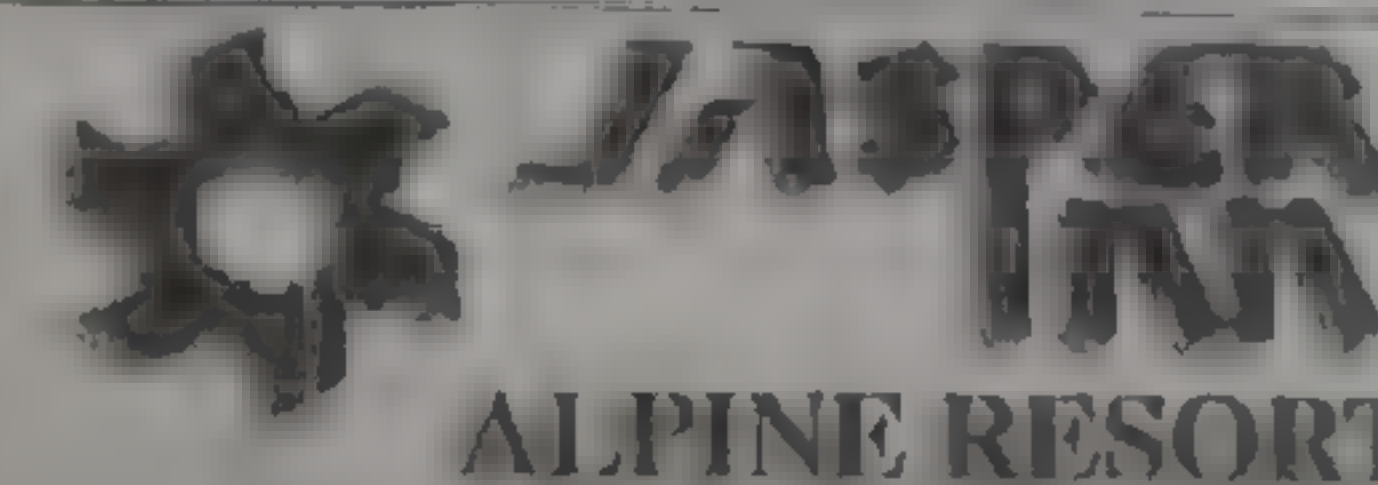
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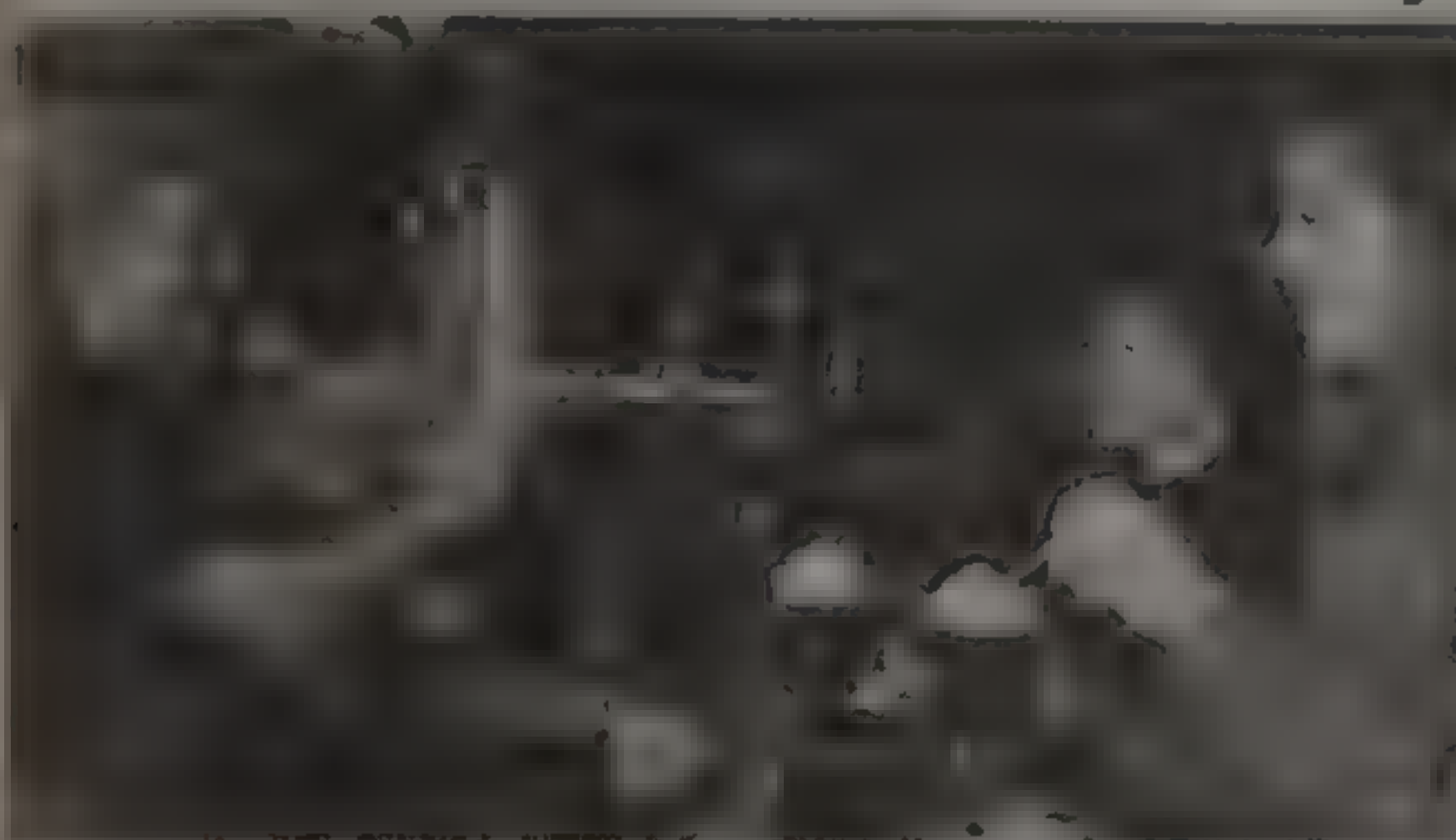
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The EASYRIDER Condition Report

Local

Rabbit Hill - 60cm base, 2cm of new snow, All lifts and runs open
Sunridge - Check out www.sunridgeskiarea.com on the web.
Snow Valley - Check out www.snowvalley.ab.ca on the web

Alberta

Sunshine - 140cm base, 45cm of new snow, 12/12 lifts, 92/92 runs open
Silver Summit - 5cm of new snow, fair skiing, machine groomed.
Lake Louise - 112cm base, 36cm of new snow, All lifts and 100+ runs open
Fortress - 123cm base, 45cm of new snow, All lifts and 47/47 runs
Marmot/Jasper - 140cm base, 0cm of new snow, 6/8 lifts, 74/75 of runs open
Nakiska - 104cm base, 5cm of new snow 4/5 lifts 24/29 runs open
Mt. Norquay - 116cm base, 0cm of new snow, 4/5 lifts 16/28 runs open
Castle Mt. - 176cm base, 15cm of new snow, 5/5 lifts 56/59 runs open

B.C.

Silver Star - 180cm base, 3cm new snow, All lifts and runs open
Big White - 213cm base, 28cm of new snow, 112/112 runs, 12/13 lifts open
Apex - 156cm base, 4cm of new snow, 5/5 lifts, 60/60 runs open
Sun Peaks - 128cm base, 4cm of new snow, 92/95 runs, 6 lifts open
Fernie - 174cm base, 19cm of new snow, 10/10 lifts, 105/106 runs
Kimberley - 95cm base, 24cm of new snow, 6/7 lifts, 65/67 runs open
Panorama - 231cm total snowfall, 54cm of new snow, 10/10 lifts 80+ trails open
Fairmont - 0cm of new snow, All lifts and 4 runs open
Kicking Horse - 158cm base, 24cm of new snow, 58/64 runs open
Red Mt. - 198cm base, 9cm of new snow, 83/83 runs, 4/5 lifts open
Whitewater/Nelson - 211cm base, 18cm of new snow, All lifts open
Powder Springs - 170cm base, 20cm of new snow

U.S.A.

Big Sky - 67 inches base, 0 inches of new snow, 17/18 lifts
Mt Spokane - 55 inches base, 0 inches of new snow, 80% of lifts, 44 trails open
Silver Mountain - 60 inches base, 2 inches of new snow, 90% of lifts, 57+ trails open
Lookout Pass - 68 inches base, 4 inches of new snow, All lifts and trails open
Schweitzer - 58 inches base, 0 inches of new snow, 59 trails, 100% lifts open
49 north - 67 inches base, 0 inches of new snow, 42 of trails, 75 of lifts open

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There's no scandal about this Whitewater

Kootenay ski area is a pleasant throwback to older days

BY COLIN CATHREA

I have a real affinity for the Kootenay area of southern B.C. I've been travelling there for over 20 years to the family cabin on Christina Lake. Nelson is just down the valley on beautiful Kootenay Lake. Above it lies the ski area known as Whitewater.

When you drive for the first time to the resort, you might feel kind of

lost—there doesn't appear to be any open terrain to blast down and the trees are thick pretty much right up until the moment you arrive. Only then do you see what back-country skiers are so thrilled about. Whitewater is located in what might be best described as a basin. Most of the area has not been logged or altered, and the shape of the terrain means that

ter routinely gets lots of snow, with an average of over 10 metres a year. But it's not the quantity, it's the quality that counts: light, fluffy, blow-in-your-face, snorkel-wearing Cool Whip that's to die for. This is the kind of snow that it's easy to lose your skis or snowboard in if they come off.

Work those quads!

On an average day, it's interesting to see the wide array of skiers, boarders and telemarkers—an indication that you're someplace unique, an area that's still slightly stuck back in time and located in the middle of nowhere. That can be good and bad. The bad consists of two main drawbacks: it's a bit of a haul travelling the 750 kilometres to the area from Edmonton; and they're slightly behind in making upgrades to the mountain. The lodge is cozy and quaint, but there are no high-speed quads. Two chairs cover both sides of the valley: the Summit chair takes you to the top of a semi-bowl set-up, while the Silverking chair delivers mostly fall-line terrain. But here come the positives: lift prices below \$40 and just \$26 for a half-day. If you happen to sleep in, the normally short lift lines mean you can blast quite a few vertical in four hours.

If you decide to go, try to get in to the Nelson Guest House B&B. It has a great homey feel with an outdoor hot tub, private entrances and a two-bedroom apartment. As is customary in the Kootenays, the people here love to play in the snow. White Grizzly Adventures will haul your ass up to several summits that regularly get more than 10 metres of snow annually. Just plop yourself in a Sno-Cat and away you go. Most of this terrain is steep and covered in glades. Finally,

after a tough day on the slopes, why not head down to Ainsworth Hot Springs for some awesome soaking? There are caves with huge hot pools to drain the

traverses and short hikes will take you out to the fresh "pow"—one of the area's biggest selling points. Whitewater

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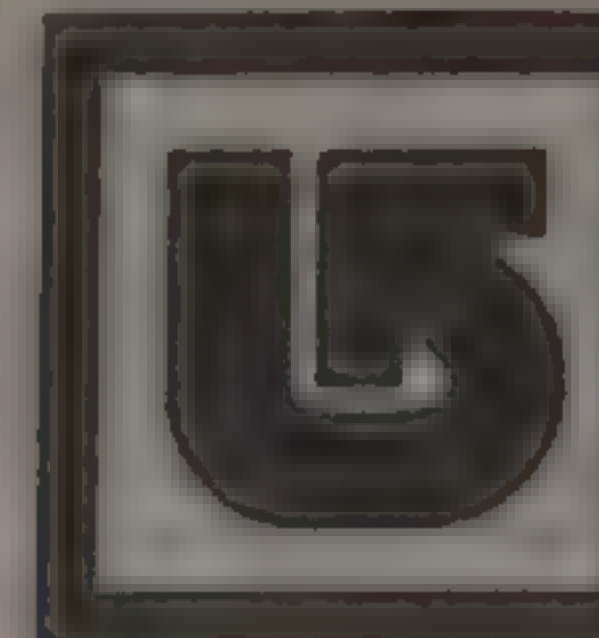
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BY RICK OVERWATER

Boarders and Natasza

These are intense times for Natasza Zurek. With the 2002 Olympics just one month away, the Whistler local is training hard, but she says she doesn't feel overwhelmed by pressure. "The thing that's made it easy to focus is that I've known for a long time that I'm already qualified for the Olympics," says Zurek after a day at the Blackcomb halfpipe.

Training is a bit tough this year, she explains, "because there's no good riders around right now." It always helps when riders you're sharing the pipe with hit it at a level that pushes you.

Pushing Zurek, of course, can't be that easy for any rider. Zurek currently

ranks fifth in the FIS World Halfpipe standings, and is a force to be reckoned with in any women's pipe competition. In December she snagged second at the World Cup in Whistler and placed 15th at last Sunday's World Cup in Alp d'Huez in France. Last season's highlights include first-place finishes at the Snow Summit Vans Triple Crown, the FIS World Cup in Park City, Utah, and the U.S. Open in Vermont. She is currently up for a Transworld Snowboarding Rider's Poll Award as best female halfpipe rider—a particular honour since the nominees are hand-picked by other professional snowboarders.

But none of this will come as a surprise to anyone who's witnessed Zurek in the pipe. She's one of the few women who've mastered inverted tricks, regularly throwing down McTwists and 720 Rodeos.

Those likely to succeed

However, Zurek's supremacy may be challenged this season. "Some of the girls took time in the summer to learn tricks," she says. "I think the upcoming Olympics really motivated people to go for it." The women's field in snowboarding is rapidly progressing and Zurek says to keep an eye on women like Germany's Nicola Thost and France's Dorianne Vidal who along with Zurek will likely be setting the pace for the other Olympic competitors. "There'll be a big difference between the girl who'll get last place and the girl who'll win," Zurek predicts.

One thing's for sure: if a Canadian woman wins, it'll be Zurek, seeing as the Olympic Committee, in its continued mishandling of snowboarding, has limited the number of women's competitors. Compared to the men's events, the field is so small that Canada only received one berth, leaving Canadians like Maelle Ricker and Lori Glazier out in the cold.

Zurek is one of a handful of Olympians to qualify for Canada's Podium 2002 program which offers financial aid to Canucks with strong medal possibilities. It's a much-needed boost for the athlete after suffering a brutal knee injury—and a blow to her confidence—during a photo shoot in May.

Surgery and the recovery process went well, she says, but she has yet to begin practising those inverted tricks that will help ensure a medal in February. "I just have to get tough," she laughs. "I haven't gotten around to it yet."

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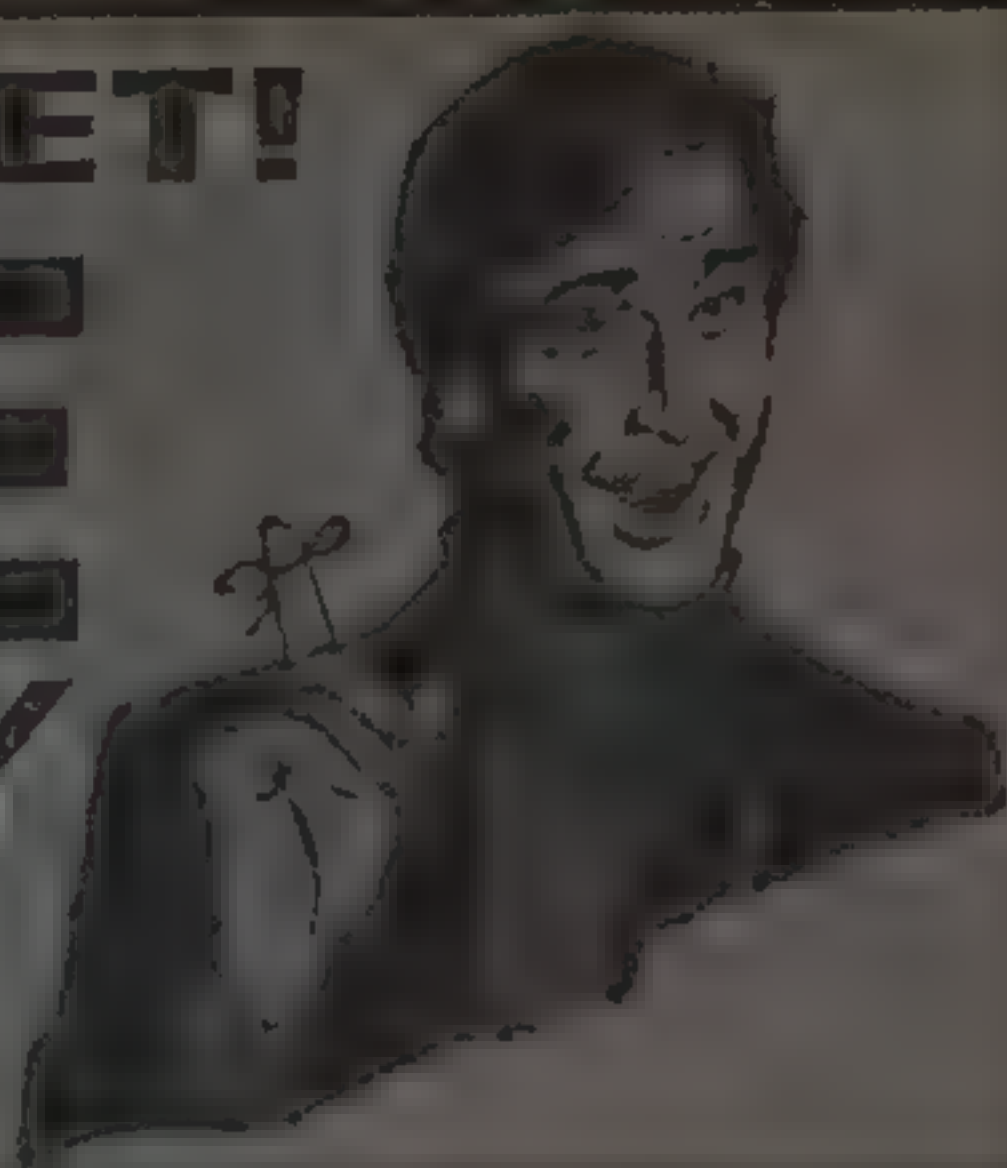
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Grad tidings of the future

Get to work on
your career
planning, Grade
12ers—and fast!

By SHAUNA KOZAK

While other high school students struggle to get back into the swing of things after a long and relaxing Christmas break, students in Grade 12 are facing the added pressure of answering one of life's biggest questions: "What are you going to do after you graduate?"

While some kids have undoubtedly been mulling this riddle over since September, many are just now beginning to tackle the problem. According to Bill Belous, head of student services at St. Joseph Catholic High School in Edmonton, now is the time to turn thoughts into actions. But how do you do that? According to Belous, the best place to start is at square one.

"The first thing students need to do is to evaluate their interests in

order to determine what they want to do with their lives," he says. "All high schools in Edmonton have some sort of program to help students clarify their interests and focus on their goals."

Once a student has created an inventory of their interests and made some possible career choices, they must then determine whether or not they have the high school courses needed to move forward. Whether it's

Instrumentation at NAIT, Drama at Grant MacEwan Community College or Computer Science at

the University of Alberta, each program has a specific set of entrance criteria that students must meet before they can apply for enrolment.

Have your life validated

"Every Grade 12 student in the province will be receiving a validation statement from Alberta Learning," Belous explains. This statement allows students to check the courses and credits they will have completed by the end of the year and gives them a chance to determine if they've taken the

required steps to achieve their goals. Most post-secondary institutions also offer prospective students a chance to ask questions through information sessions and open houses. As well, school counselors act as a good resource and can outline enrolment deadlines, costs and course choices.

According to Belous, the entire process can prove to be very stressful for students. Educators and parents alike have a vital role to play in helping students determine what they will be doing next fall. "Each student is different and has his or her own set of dreams," he says. "Parents and teachers have to understand this and realize that the world has changed dramatically. The age of going to school for 12 years, college for four and then working in the same career for 30 years are over. Students today have to remember that education is lifelong. The best advice I can give to them is to get the best 100 credits they can right now to keep their options open, even if this means going back to upgrade. It is foolish for any student to think that he or she has only one choice to make. Kids have to realize that they need a Plan A, B and C." ☐

education

Independent filmmakers
get a head start at CDIS

Media-savvy viewers were once able to identify independent films only moments into a production. Held back by high production and distribution costs, independent filmmakers found it difficult to escape the dreaded "low-budget" look, characterized by poor picture and sound quality. However, a quick scan of International Film Festival rosters demonstrates that, with the emergence of new technologies and distribution mediums, audience tastes are shifting and big-budget studios are starting to regard independents as serious competitors.

The recent success of independents has increased the demand for training in film and video production. As a result, the Center for Digital Imaging and Sound (CDIS), a Vancouver-based arts and technology college, created a number of innovative programs aimed specifically at aspiring directors and producers. Students in the CDIS Netcasting, Digital Film and Independent Filmmaker programs learn the technical, management, budgeting and business skills vital to the success of any filmmaker.

As creative freedom is one of the attractions of independent filmmaking, students also refine artistic skills such as screenwriting, directing and cinematography.

CDIS Digital Film instructor Justin Adam is just one of the many modern filmmakers benefiting from the new acceptance of digital and independent filmmaking. With only a hundred dollars in their pockets, a mini-DV camera and an unfinished poem, Adam and his part-



ner Mike Hawley earned their 10-minute short *The Man With a DV Cam* a competition spot in the prestigious 2002 Slamdance Film Festival.

According to Adam, digital video is an important tool for independent filmmakers, allowing important freedoms. "DV allowed us to shoot hundreds of different scenarios and not be concerned about costs... and the latitude of control DV gave us in creating various visual styles in post-production was phenomenal."

For the average viewer, the success and promotion of independents has important consequences: more independent films are making it into the-

atres and into our living rooms. "Recently, we've seen an increase in the number of satellite channels and the potential of the Internet and Digital TV to provide movies on demand," explains CDIS CEO and President Niels Hartvig Nielsen. "Independents are the perfect choice to fill this niche." The school currently runs a netcasting station CDIS.tv, that gives students a vehicle to broadcast their portfolio pieces and live netcast TV series.

The support of the independents at CDIS doesn't end with digital filmmaking. They also offer training in other areas related to entertainment such as visual effects, animation, new media, game development, acting and the recording arts.

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Science made simple

Techies take terror out of test tubes for teachers, tots

By SHAUNA KOZAK

Ask six children to draw a picture of a scientist and chances are you'll end up with six very similar-looking images: a man with an untamed gray mane wearing dark, horn-rimmed glasses and a white lab coat standing over a beaker of colourful, bubbling chemicals.

According to Dr. Michael Caley, art—at least in this case—does not imitate life. "Kids have a very specific image of who scientists are and what they do," he says, "and it is, in most cases, very far from reality. It is the stereotype of the mad scientist that makes science something that intimidates people. And this works

to create a mental block for children—and for many of the people who have to teach it."

As executive director of the Edmonton Science Outreach Network, Caley works to change children's perceptions of science by helping the people who teach them become more knowledgeable about the subject matter. "If you are an educator licensed to teach elementary [school]," he says,

"you are able to teach any subject in any classroom from Grades 1 to 6. A

teacher called upon to instruct a science class might not have a great deal of background in this area, and obviously this makes it hard to create an interesting and effective lesson plan. These are some of the people who turn to the Science Outreach Network for help."

The goal is to promote an interest in science, nature and technology by explaining what scientists do and how and why they do it. Simply

put, Caley and his team work as a one-stop science information shop bringing teachers with questions in touch with people with the answers.

"I got a call one day from a Grade 6 teacher who was trying to prepare a lesson plan on electricity. He hadn't dealt with the subject matter before and was coming up against some difficult questions. I brought this teacher together with a retired physics professor who helped fill in the blanks."

According to Caley, teaching science is not like riding a bike—once you don't do it for a while, it's very easy to forget some of the important details. The network provides hands-on classroom presentations, teacher workshops, career presentations and field trip co-ordination for teachers to help them not only get back on the bike again, but also calculate its kinetic energy once they start riding it.

Fertilized egghead

Since September of 1991, more than 5,000 hours of volunteer time has led to more than 7,000 presentations by scientists to Edmonton students. These presentations, in turn, have created over 150,000 child-scientist contacts. It is this interaction that makes the difference, Caley says. "Possibly one of the most important things that we try to do," he continues, "is erode science stereotypes and break down the mental block that makes it so intimidating for kids." Caley brought a young, pregnant, female engineer in to do a presentation to a Grade 3 class a few years ago. At the end of the presentation, a little girl came up to me and said, "Thanks for the talk. I didn't know you could be a lady and a mommy and a scientist. When I grow up I want to be a lady and a mommy and a scientist too." In that moment I saw how important it is to break down the stereotypes that are out there."

Caley and the Edmonton Science Outreach Network can be reached by calling the Science & Technology Hotline at 448-0055. ☐

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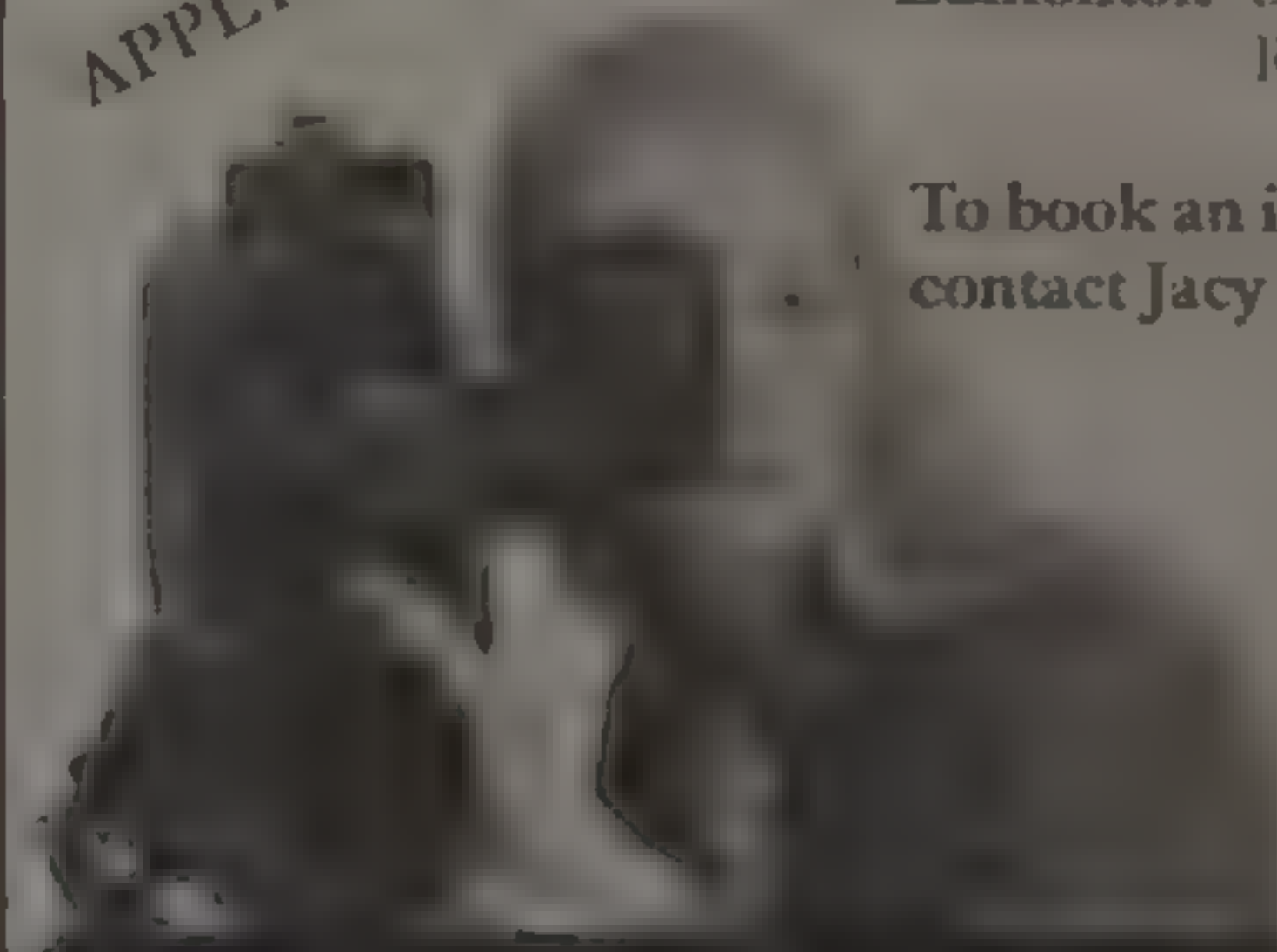
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There are many reasons to go back to school—whether it's building new skills to advance at work, starting a new career or learning a new hobby. Although people take classes and career programs for very different reasons, their learning needs are the same.

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Champigny, Post-Secondary and Career Programs Coordinator at Metro Community College.

People interested in picking up a new hobby are taking courses for very personal reasons.

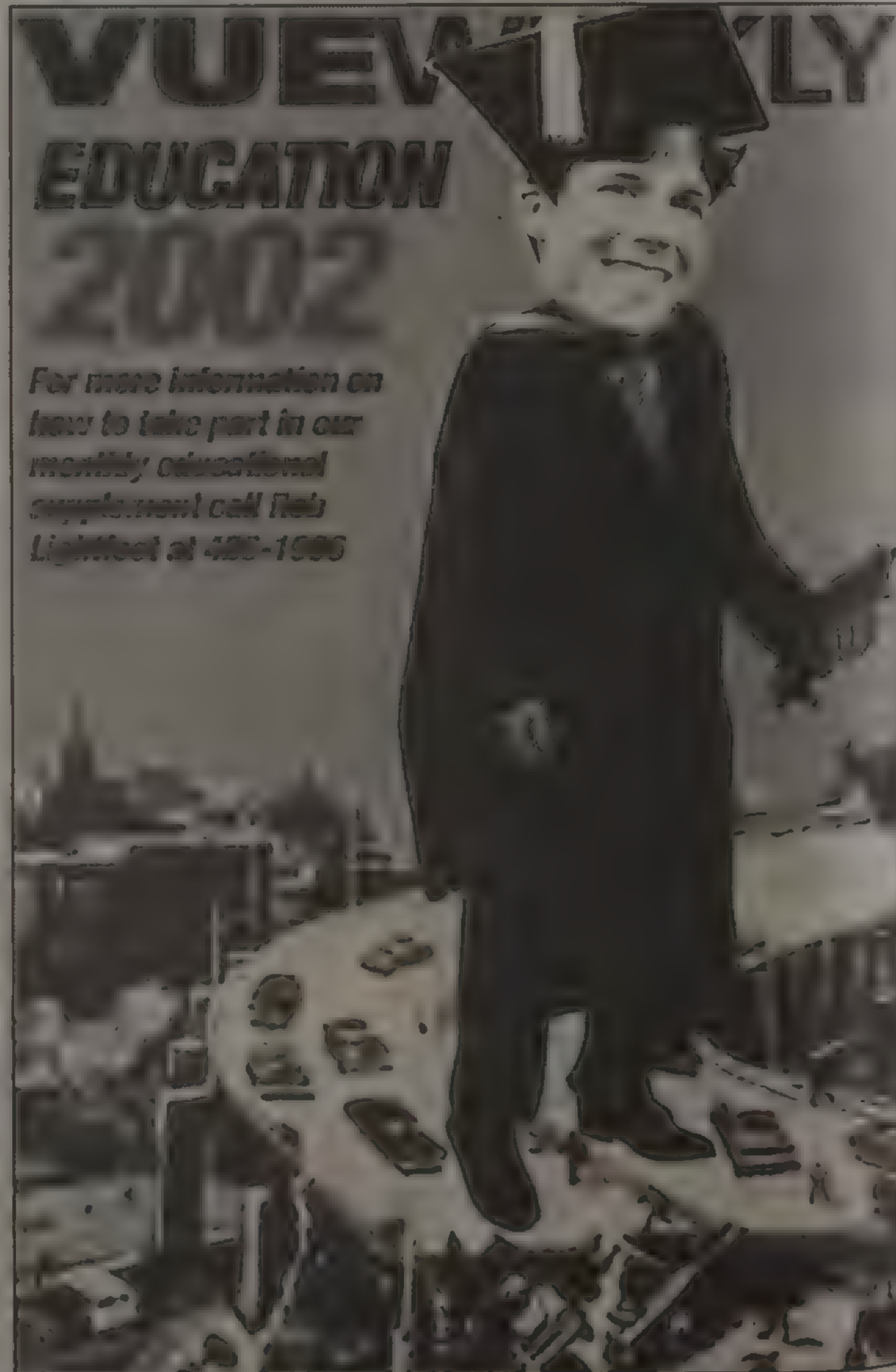
"I think lifelong learning is important to help you continue to develop as a person," says Michelle Albrecht, a 28-year-old who regularly takes continuing education courses. "I take courses that I think will add to my life—and that have an impact, whether it's on how I spend my time or what I do with my mind. I'm never going to stop learning."

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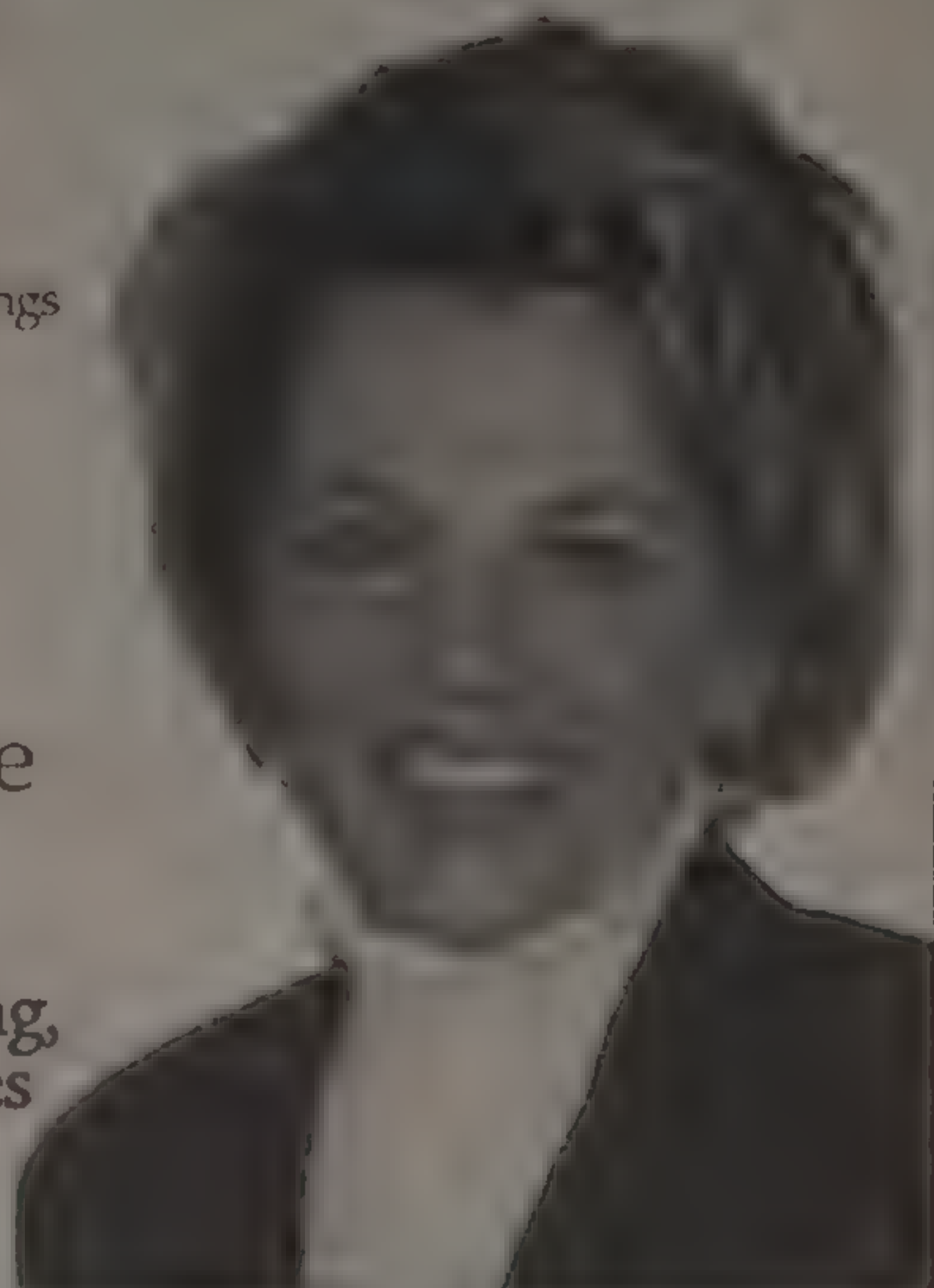
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Schola Cantorum is looking for a few good women—or, rather, a few women with good voices.

The Alberta College women's ensemble, under the direction of Manager of Choral and Instrumental Programs Jean-Louis Barbier, currently consists of eight young women between the ages of 14 and 19. However, Barbier would like to recruit at least an additional eight members to add to the overall sound of the ensemble.

"The exciting thing about this year's Schola Cantorum," Barbier says, "is the very high quality of the voices these young women bring to the ensemble. They represent the cream of the crop." The group's repertoire spans a wide range of music styles from madrigals to jazz, and offers members an opportunity to perform in a variety of settings, including the Winspear Centre.

Potential ensemble members may be currently participating in church or school choirs; others may be receiving private instruction and looking for performance opportunities. However, while a musical background would be

an asset, Barbier says, it is not necessary. Recruits may also be relatively inexperienced in performing but nev-

ertheless possess a good, clear voice and an ability to read music. In all cases, though, young women attracted to Schola Cantorum should be looking for a fun experience.

Over the years, many lifelong friendships have been forged among members of Schola Cantorum, and the current ensemble offers a similar opportunity. "It's the fun we have as a group and the friendships formed that makes it such an enjoyable experience," Barbier says.

Interested young women should contact Barbier for an audition opportunity at 423-6234. Rehearsals are held every Wednesday evening.

"New and improved" night school

Alberta College is also welcoming students to its spring night school opportunity. Registration is now possible for Monday and Wednesday classes starting

February 4 and Tuesday and Thursday classes starting February 5. And to accommodate students who rely on public transportation, night school courses will now be offered at an earlier time: courses will now start at 6:45 and 9:15 p.m.

If you think now is the ideal time to upgrade your skills and put yourself in the best possible position for employment and further education opportunities, Alberta College Edmonton offers you the ideal situation: learn while you earn. The academic upgrading program is designed for adult students returning to the learning environment after an absence from school. Part-time evening instruction or a four-day full-time learning schedule allow you to maintain a full- or part-time job while upgrading your high school academic standing.

Financial assistance is available for qualified students and information on courses and funding can be obtained from the Student Services office located on the main floor of the College. Information is also available on the Web at www.abcollege.ab.ca and by calling the College at 423-6200.

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The City Arts Centre: so much more than you think

If you were asked to describe what classes the City Arts Centre has to offer, how would you respond? Well, if you only mentioned drawing, painting and sculpting in your answer, you would only be half right.

The facility, which opened in 1973 as the Southwest Cultural Centre, offers instruction in everything from Yoga for Youth to Nia, a high-energy form of exercise that brings together elements of dance, yoga and Tai Chi.

"The City Arts Centre is so much more than the visual arts and hobbies that people first think of," explains program manager Teresa Johnson. "We also offer a host of dance and exercise classes that focus on fitness and well-being."

In fact, one of the most popular classes to hit the Arts Centre's timetable lately is Pilates. Enrolment for this non-impact exercise class has been so swift, Johnson has had to make room on the roster for an additional offering. Perhaps, explains instructor Marie Tessier, it's because "it takes a complete mind-body approach to fitness."

"Pilates is a form of exercise," she

continues, "that promotes mobility through stability. It works on an individual's muscle control to make movement more stable. It is a contemporary form of moving yoga that is very individualized and that focuses on the body and the mind."

Having spent the past eight years as a fitness instructor, Tessier has seen many fitness trends come and go. "Pilates is very different," she explains, "because it allows an individual to work with their own body to strengthen muscles and improve flexibility. It is perfect for the beginner or the elite athlete because it continues to get harder and more challenging as a person's skill level and ability increase. People can do Pilates all their lives and never get to a point where it is no longer challenging and new."

With the popularity of Pilates on the rise and the initial class filled to capacity, the City Arts Centre is working to meet demand by offering a new class on Wednesday evenings from 7 to 8 p.m. Anyone interested in the program is encouraged to drop by the Centre at 10943-84 Ave or call 496-6955.

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A sample of Winter programs.....

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Discover Your Clown

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Saturday, January 26, 12:30 – 5:30 p.m.

Pilates

A non-impact exercise class that will help reduce stress and fatigue and increase your energy levels.

Wednesdays, January 16 – March 6,
5:30 – 6:30 p.m.

Yoga for Youth Age 12 – 16

A great class to enrich and empower youth.

Fridays, January 18 – March 22,
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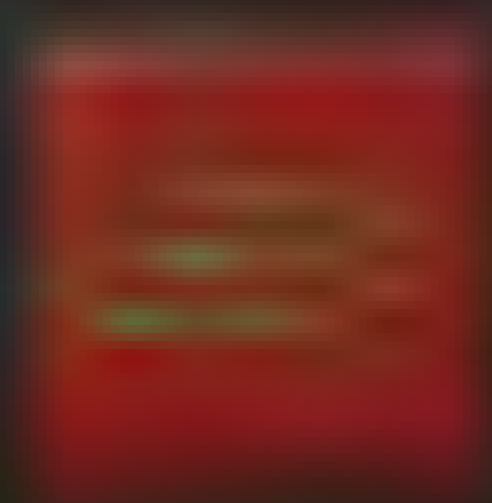
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ALTERNATIVE

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Booster Juice (9 locations in Edmonton and area) Come experience a warm, upbeat atmosphere with healthy, energizing, fantastic tasting smoothies! \$

Café Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

Gourmet Easy (6029-104 St., 486-4846) Our retail store provides take-home meal solutions for today's busy lifestyles—just take home, heat and serve. We feature seafood, beef, bison and chicken meal ideas. \$\$

Oriental Veggie House (10586-100 St., 424-0463) Edmonton's only totally vegetarian restaurant. Non-smoking. \$-\$\$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing '50s music and a great variety of food. \$-\$\$

Turkish Donair and Kebab (10332 Whyte Ave., 434-6597) \$

BAKERIES

Bagel Bin Bakery & Bistro (#226, 6655-178 St., 481-5721) A little piece of Europe in the heart of Edmonton. Hearty homemade soups, grilled Italian sandwiches, caffè latte and cappuccino, fresh crusty breads, bagels, luscious pastries and tortes... Need we say more? \$

Bagelatté (Baseline Rd. & Cloverbar, Sherwood Park, 417-1911) Specialty bagels and cream cheeses made fresh in our bakery. Caffé latte, cappuccino, breakfast and deli sandwiches, desserts, ice cream. Open 7 days a week. Bagels and spreads at Old Strathcona Farmers Market on Sat. \$

Bee Bell Bakery (10416-80 Ave., 439-3247) Offering healthy whole grain bread, cheesebread, half-and-half cakes with strawberry filling and Swiss chocolate. \$

Buns and Roses Organic Wholegrain Bakery (6519-111 St., 438-0098) Allergy-free baking

Tree Stone Bakery (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). \$-\$\$

INSTAOS

Bistro Praha (10168-100A St., 424-4218) The first European café since 1977 and still the only one. \$\$

Bridges (9028-Jasper Ave., 425-0173) Be scene! Before the theatre, after the game or for an evening of entertainment in itself. \$\$

Café De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check out the full menu at cafedeville.com) \$\$

Café Select (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks. \$\$-\$\$\$

Carole's Café & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$-\$\$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$

Jax Bean Stop Coffee & Bistro (Seven locations in Edmonton, 478-0480) Visit one of our locations and enjoy a Euro breakfast, lunch or sample our huge selection of desserts. Daily specials available. Exclusive supplier of "Rocky Mountain Roasters" custom roasted gourmet coffee. Smoking and non-smoking. \$

Manor Café (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

Matess Urban Bistro (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. Only smoking. \$\$

Nina's (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music Fridays and Saturdays. \$-\$\$

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Russian Tea Room (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$-\$\$

Stormin' Norman's (#29 Perron St., St. Albert, 460-1699) Cozy bistro offering appetizers, fresh salads, steaks, seafood, pastas. Cappuccinos, lattes and desserts. \$-\$\$

Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health-conscious dishes made fresh. \$-\$\$

Tasty Tom's Bistro & Bar (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$-\$\$

CAFES

Aroma Borealls (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Café on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Bohemia Cyber Café (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$\$

Café Amande (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

Café La Gare (10308A-81 Ave., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

Café Lacombe (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$

Café Lila's (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$\$

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

Calabash Café (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. Lunch, dinner or late night snacks. Come for the food, stay for the party! \$-\$\$

Cappuccino Affair (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or night-time snack. \$

Expresslonz Café, Market & Meeting Place (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists giftshop, special events. Licensed. \$

Jazzberrys Too Café (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome. \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$-\$\$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

NetWerks Internet / New Media Cafe (8128-103 St., 909-5871) Gourmet, fresh sandwiches made to order. Smoking \$

La Piazza (10458 Whyte Ave., 433-3512) Specialty and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

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gift ideas, awesome desserts and light lunches. Non-smoking. \$

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$-\$\$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

Urban Grind (10124-124 St., 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$.

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$\$

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Devlin's (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

Fife n'Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 Golden Fork Awards. Non-smoking. \$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

Keegan's Family Restaurant (8709-109 St. & 3458-99 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-604) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 42-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Homemade meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. \$\$

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday night, Sunday smorg, homemade cc... Licensed, Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 433-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Shecky's (7623 Argyll Rd., 426-8983) 10130-103 St., 424-8657) Real food, fast. Terrific Italian dishes. Soups/salads/wiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (1050-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. MSG or preservatives. Non-smoking

The Tea House (52404 Range Rd. 221 Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast lunch \$; dinner \$-\$\$ Non-smoking

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CHINESE

Blue Willow (11107-103 Ave., 428-9999) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' roll choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience" opening dinner café. \$

Man's Café (12520-118 Ave., 452-367) super stop for a variety of tasty treats. Be sure to try the Oriental stirfry. Smoking. \$

Marco Polo (#206, 9700-105 Ave., 428-9999) \$

Savoy
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DISH WEEKLY

from previous page

Chinese restaurant in
\$. \$Noodle (10008-106 Ave., 422-
best dim sum in Edmonton. Non-La Restaurant (14927-111 Ave.,
58) Authentic Chinese and Thai cui-
e and noodle dishes, meat entrées,
s, desserts. \$Szechuan (10080 - 178 St., 484-
delicious selection of authentic
n dishes. Non-smoking. \$

CONTINENTAL

ro's on 111th (10322-111 St., 424-
wide selection of dishes from kiwi
to blackened catfish or mini rack of
\$s (8407 Argyll Rd., 468-1167)
zing in Alberta beef dishes on the
the town. Smoking in the lounge. \$Inn Dining Room (2016
nd Dr., Sherwood Park 467-1234)
breakfast and a great selection of all
ourites. \$-\$\$Grinder (10957-124 St., 453-
20 years old but under new manage-
so lounge and games room.
to in the lounge. \$-\$\$.id Grill (1665-109 Ave., 930-4062)
dining in an elegant atmosphere,
menu for lunch and dinner, best
brunch. Smoking in the lounge. \$Mill Bar and Grill (10171
shewan Dr., 431-1717) Century old
e walls create a cozy atmosphere in
o enjoy a variety of dishes or relax dur-
opy hour 4-6 p.m. Smoking. \$-\$\$\$rack Café (10333-112 St., 421-1326)
you like succulent steak, decadent
redit in the morning or late night
wings, the Sidetrack Café kitchen will
for you. Smoking in the lounge. \$-\$\$Room (16615-109 Ave., 484-0821)
fine dining experience with gourmet
prepared by our award-winning chefs.
moking. \$\$\$le Creek Café (8404-109 St., 433-
Continental-style bistro with good
of dishes and pizza, stirfries, pasta
ore. Non-smoking. \$

EAST INDIAN

Hut Restaurant (4620-99 St., 430-
Try the best East India has to offer. \$-\$\$of Kashmir (7219-104 St., 438-
Discover a place that's out of this
Designed to capture the excitement
our of India.ina (10177-107 St., 702-0330)
atic Tandoori cuisine in one of
ton's most elegant dining rooms.
g in the lounge. \$Asian Village (10143 Saskatchewan
3-3804) Cooking at its best from the
ment with a great panoramic river
Smoking. No minors. \$House (9777-102 A Ave., Canada
ood Court), 425-0193) Veg and non-
ies with choice herbs, the secret to
xicating flavour of Indian cuisine. \$

FRENCH CUISINE

il Treat (10560-82 Ave., 433-
comfortable atmosphere. Non-
\$s Grill (Union Bank Inn, 10053
e. 423-3600) Unique historical
unscale regional cuisine with a

European influence. Non-smoking. \$\$\$

Restaurant Moscow (104, 14315-118
Ave., 455-7677) Try Russian dishes like
borscht and meat dumplings in the warm
atmosphere and listen to Russian music.
Non-smoking. Lunch \$. Dinner \$.The Russian Tea Room (10312 Jasper
Ave., 426-0000) Romantic, quiet restaurant
in the heart of downtown. Best cheesecake
in town. European and Ukrainian cuisine.
Palm readings daily. Non-smoking. \$-\$\$\$

FRENCH CUISINE

La Boheme (6427-112 Ave., 474-5693) A
rare establishment where the alchemy of the
surroundings, food, drink and service com-
bine to create something approaching the
art of living well. \$\$\$Café Amandine (8523-91 St., 465-1919)
Fine French cuisine. Entertainment on Friday
and Saturday. Non-smoking. \$The Crêperie (10220-103 St., 420-6656)
Award-winning Edmonton institution with-
out haute price. Non-smoking. \$Three Musketeers (10416-82 Ave., 437-
4239) Come and try our traditional French
cuisine at an affordable price in a unique set-
ting. Patio now open. Non-smoking. \$Normand's (11639A Jasper Ave., 482-2600)
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Continued from previous page

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$\$-\$\$\$

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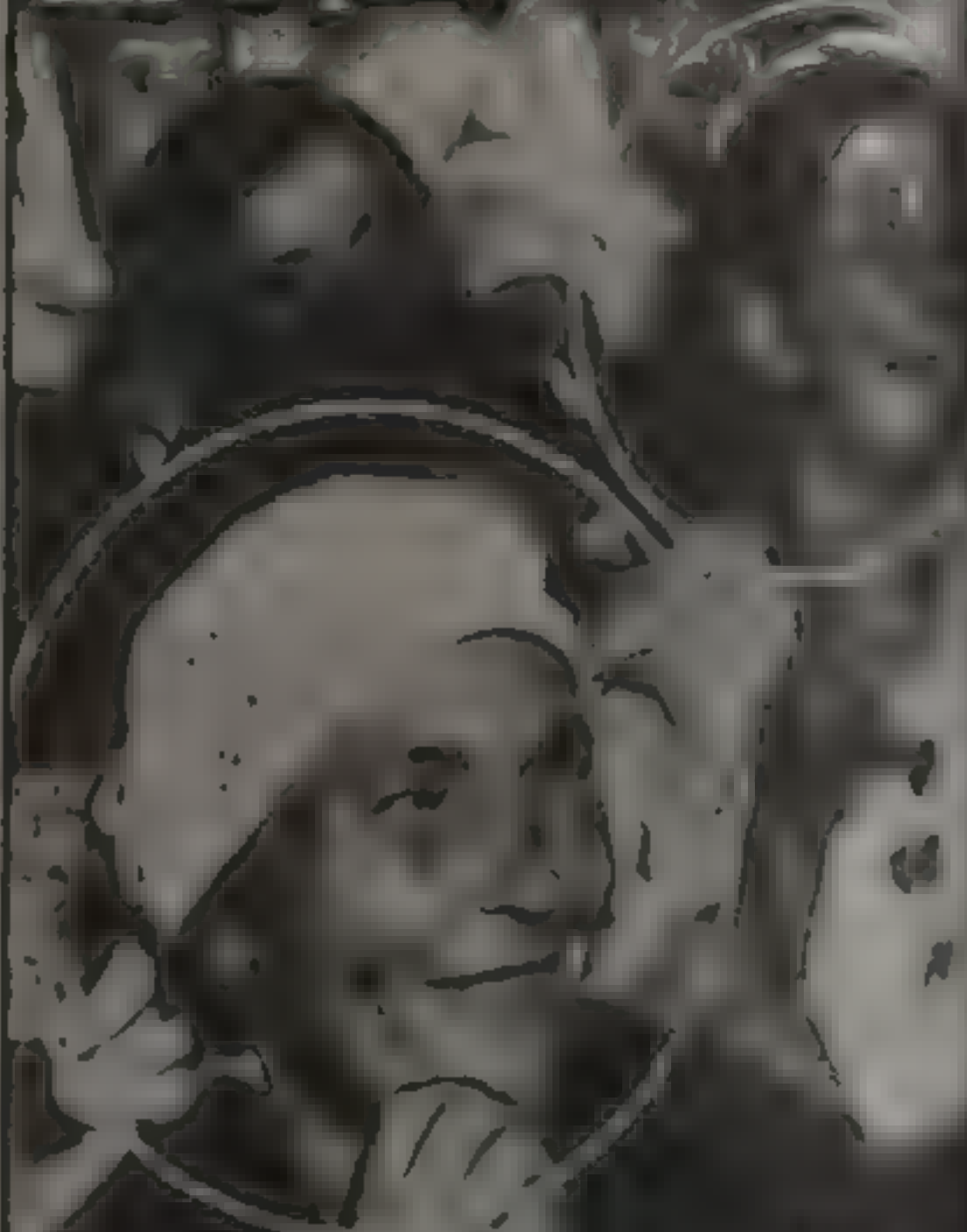
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Blessed are the breadmakers

When gizmo is the latest thing since, sliced bread

DAVID DICENZO

It may be one of the oldest foods on record. There are certainly Biblical references to it—now, “the staff of life,” that type. I read that in ancient cultures, bread was supposed to be a product, as lower classes were used to more of the grainy or varieties. A role reversal has definitely taken place, though—these days

whole-grain mix, pernickel or tied tomato loaf or the plain old white

You can go out and “earn some money” with bread. Women with child used to be known as “having a bun in the oven”—by baseheads like me, anyway. A kid from an Italian household, always had some crusty wonder in the house. We were rarely out of it. It was pretty cool that the girlfriend got a breadmaker for Christmas. I might think that this would be one of those items that gets some use and there for a few months and is promptly forgotten on some isolated shelf, but I don't think that's the case. We used it four times in a couple of weeks, twice for

loaves and twice for pizza dough. (The dough came out especially beautifully.)

Ours is the All-in-One Aromatic Breadmaker from the good old folks at Black and Decker. Various models run in the \$100-\$150 range and while that might seem like a lot to spend on making your own bread, you have to think it would balance out in your favour after about, well, 150 loaves, right?

Not worth his salt?

The process itself is incredibly easy, yet I still managed to bone up my one attempt at making cheese bread. (I forgot the salt.) You have to start off with good flour—turns out, there's a difference

food

between Canadian and American types. In the Great White North, we have

all-purpose flour or Canadian bread flour. But if you just happen to strap your breadmaker on your back and take a trip to the U.S.A. (it could happen), the Yanks have an unique bread flour all their own.

Yeast is obviously the most important ingredient; it's critical to make sure it's fresh. “Yeast is very finicky,” says girlfriend Kate, who adds it has a short shelf life. Keeping it in the freezer helps to slow down the degradation process. (I should try that for myself.) It's also crucial to get the exact measurements correct in the recipe you choose—bread allows zero margin for error.

That said, it's incredibly simple, if you don't forget ingredients. I tried to make the super-rapid cheese 'n' onion loaf (the “super-rapid” obviously refers to the actual baking time—you can do some recipes quickly, while others can take hours). You pop the baking pan out of the breadmaker and simply dump the necessary ingredients into it, in order. My cheese bread started with 1 2/3 cups of water, 3 tablespoons of powdered milk, 3 tablespoons of sugar, half a teaspoon of salt (I'll always remember that now), 4 1/2 cups of white flour, 2 tablespoons of dried onion flakes, 1/3 cup of shredded old cheddar and 4 teaspoons of yeast. Honest, you just toss all those things in the pan, lock it in the breadmaker, select the “rapid bake setting” (oh, and how dark you want it) and you're done. Little more than an hour later, my unsalted masterpiece was finished.

For excellent pizza dough, toss in a cup of beer, 1 tablespoons of shortening, 1 tablespoon of sugar, 1 teaspoon of salt, 2 2/3 cups of flour and 1 1/2 teaspoons of yeast. Select the “dough/pasta” setting and that's it. Kate put some cornmeal on the bottom of the pizza (pesto, prosciutto, red peppers, cheese, et cetera... very yummy) before it went in the oven and it came out picture perfect.

Raspberry braids, upside-down pecan buns, buttermilk wheat bread—they're all in my future now that I have a breadmaker. ☺

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The conqueror Worms

The Arrogant Worms bring ESO-teric humour to comedy fest

BY DAVE JOHNSTON

The Arrogant Worms are moving up in the world. In fact, Chris Patterson is quite excited to be sitting in a hotel room in New York City. A room that actually has a phone. "We're living it up now!" he laughs.

The trip to the Big Apple is the fourth one for the Toronto trio, who have flown down to take part in a showcase for American talent buyers, looking for quality talent to book in venues across the country. This time, through some good connections, their show will take place in the swank confines of the Canadian consulate. "We've done some stuff there before," says Patterson. "We did a show at the

Lincoln Center back in 1997, which we did with the help of the consulate. Every year we get a few bookings out of this, so it's worth the cost of coming down here."

So things are looking bright for the Arrogant Worms. "We never thought that after 10 years of doing the business, that we'd be in New York doing anything," Patterson quips.

Ten years ago, no one could have convinced Patterson and his fellow Worms, Mike McCormick and Trevor Strong, that anything would have come from their tunefully satirical musings

beyond being a fun hobby. "The niche that we occupy is quite small—there aren't very many musical comedy groups out there," he says, "which is good for us."

This year, the Worms hope to have something more to reach an even wider audience. In addition to having a fun new album, *Idiot Road*, to sell, the Worms are set to produce their first television special, which will include a performance at the Winspear Centre with the Edmonton Symphony Orchestra. The concert is one of the highlights of this year's Comedy Arts Festival, and will probably see an airing later this year on the CBC.

Orchestral manoeuvres in the dark

Of course, it's only fitting that they film the show here, since the idea was hatched during the first Comedy Arts Festival in 2000. "We did the gala at the Winspear, and we ended up chatting with the people there," Patterson explains. "We just mentioned that, wouldn't it be wonderful if we could do a show with the symphony?" The positive response the trio got turned into a regular correspondence with the Winspear as they tried to find a window of opportunity. "Suddenly it was booked, and suddenly we had to come up with charts for a large orchestra," Patterson laughs.

As well as enlisting the aid of a

composer and an arranger, they pitched the idea of the special producer Aidan Cosgrave, who previously booked the group to perform out in the Maritimes. "More like he pitched us the idea, actually," Patterson states. "We told him that we were doing a phony show, and he went, 'What that would be great to film.' So he said, 'Really? How would we do that?' And he said that he could do it. That's the best kind, you know."

The premise of the show finds the Worms trying to convince famous people to appear on the special, all of whom decline. The segment finds them pursuing K. Browning, playing one of the songs on a portable stereo as a skater beats a hasty retreat.

Rejected premises

The idea had an organic quality. "In talking about it with the CBC's Aidan, we thought that our name alone wouldn't be enough to make a special," Patterson states. "We're not household names in Canada, so we wanted to see if we could get somebody famous that we knew on the show. So we put in some calls, and everybody was quite excited about being a part of it, but schedules being what they are, they couldn't actually come to the show. Then we decided that would be the gag. So the show is pretty much us getting rejected."

It's unlikely that people will reject the Worms after seeing what they have to offer, especially on such a grand scale. At least, that's what they're hoping. "For the first half of the show, it's going to be strange to be in front of all of the professional musicians who don't usually play three-chord comedy songs," Patterson laughs. "I hope lots of people just come out for curiosity's sake. Hopefully we'll get some of our fans alongside the other fans, and they'll all get along."

The Arrogant Worms

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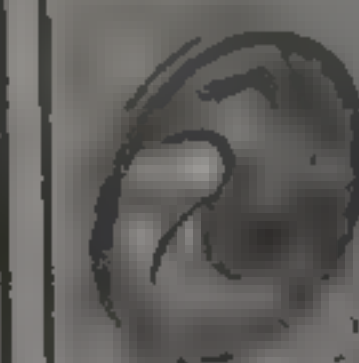
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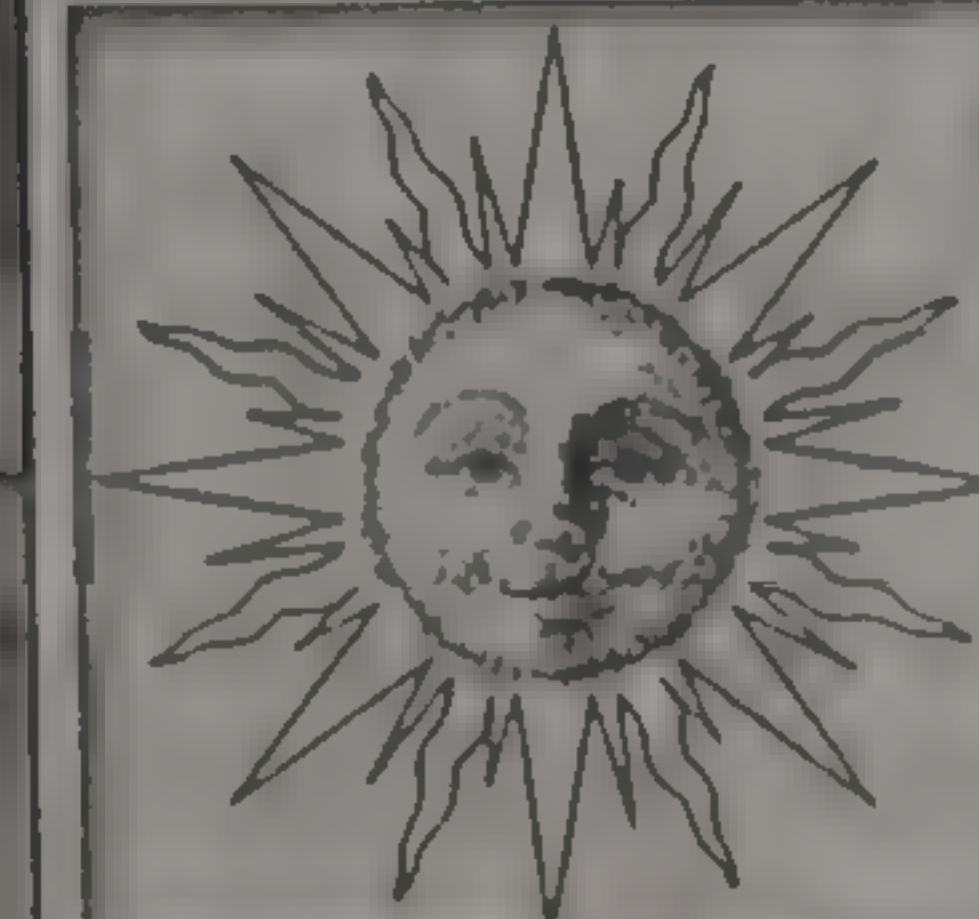
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By WAYNE ARTHURSON

Wright man for the job

The cycle is now complete. First Steve Derpack left the Rev in December to book talent for the University of Alberta Students Union. Then Brent Oliver left his position at New City to take over at the Rev. That left a big hole.

But not anymore. It's now been filled by musician and promoter Rob Wright, best known not only as the lead singer for Les Tabernacles (as well as a member of the James T. Kirks) but also as the man behind Bulletproof Productions. Through that company, he's brought a number of live acts—including the Supersuckers and Wesley Willis—to the city, mostly to the Likwid Lounge and Suburbs.

Meanwhile, the CKUA Radio Network, one of the more interesting radio stations in the country, has added a well-known member of the music industry to its employee roster.

Award-winning music writer Peter North has been named as the station's new music director. North takes over from longtime music director David

Ward, who has moved over to host the CKUA morning show. As music director, North will be responsible for the operations of CKUA's music library, including acquisitions and liaising with artists, labels and publishers.

"Peter brings an absolute wealth of knowledge and experience about Alberta's and Canada's music scene and he is someone who understands CKUA and is passionate about music and the music community at all levels," CKUA general manager Ken Regan said in a news release. "Peter is someone who is respected throughout the music industry as well as the journalistic community. He's an award-winning writer, an entrepreneur, a music aficionado and a very genuine person. It's not often you find someone with all of those who can also contribute to doing the job you need done."

North also plans to continue writing his regular columns for the *Edmonton Journal* and other publications while acting as CKUA's music director.

Banzai buckaroos

Banzai Babies • New City Likwid Lounge • Fri, Jan 18 Okay, here's a tip if you're heading down to the Likwid Lounge this Friday to see Banzai Babies—don't mention Shonen Knife. In fact, I'm only going to write that band's name once because I've been warned—no, more like threatened—if that name appears more than once in this article.

"They like Japanese music," says Graeme, lead singer for Wednesday

Night Heroes, "but if you ever mention that name, they just start screaming getting violent—they'll probably burn this article and be inflamed." Rumor circulated that the Banzai Babies actually various members of the He and Wrekdefy, but Graeme disputes reckless suggestions. The Banzai Babies are an actual four-piece band from Nagasaki, Japan; the members include Doug Kason (a traditional Japanese name dating back to the first emperor) on drums, Daryl Hitachi on vocals and guitar (a former panda wrestler) on bass, and Chuck Yamasuko on guitars and vocals.

The band was formed after the 1996 Olympics as a way of voicing concern about Western influence on Japanese culture. "They couldn't believe that the West thought that Pokémon and Banzai Moon were jokes," Graeme says "because to them it's serious political stuff. To a lot of people, Pokémon is an innocent cartoon but for the Banzai Babies, it's about rebellion and political upheaval. If you look at it right you see it. Pikachu is small but he's powerful."

But the Banzai Babies are in Edmonton to educate us. "They're here to kick our ass," says a spokesperson. "I can't even tell you what they're like live because they told me if I gave any of their secrets away, they would cut off my leg. I know they're big on theatrics because the songs are so simple."

The Banzai Babies will be appearing with Death By Dawn and Calgary's Six String Rebels. And remember, don't mention Shonen Knife. Oops.

when it happens • where it happens

Sunny

Elise

Shannon

very edmonton

who's playing where and when this week

Thursday

Jan. 17—YVR3 at Blues on Whyte • Chris Andrew Trio at Four Rooms Restaurant • The Sleep at King's Knight Pub • Todd Reynolds at Lion's Head Pub • Silver Hawk at Longriders Saloon • Sam August at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Yves Lecroix at Sherlock Holmes on Whyte • Mark Magarrigle at Sherlock Holmes WEM • Hi-Phonics at Sidetrack Café • Clayton Bellamy at Urban Lounge

Friday

Jan. 18—Fingal's Few at Atlantic Trap and Gill • YVR3 at Blues on Whyte • Soul Food to Go at Capitol Hill Pub • Gravel Road at Expressionz Café • Dawn Chubal at Four Rooms Restaurant • Dianne Donovan, Showcase Bands, MacEwan Guitar Band and Percussion Ensemble at Grant MacEwan College • Hoffman/Brown Band at Honest Mur's Bar and Grill • Pumpkin Head at J.J.'s Pub • Face First at King's Knight Pub • Todd Reynolds at Lion's Head Pub • Silver Hawk at Longriders Saloon • The Banzai Babies, Death By Dawn, Six String Rebels at New City Likwid Lounge • Planet Smashers, Mad

Bomber Society, Lost Action Heroes at Northlands Agricom • Keep Six at Ottewell Pub • Truth, X-Engine-X, Gate at Rev • Kicks After Six at Rock Central Station • Sam August at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Mark Magarrigle at Sherlock Holmes WEM • Hi-Phonics at Sidetrack Café • Maria Dunn, Tim Readman, Shannon Johnson at Sugarbowl Café (University) • Paul Bromley, Dale Ladouceur, Terry Morrison, Brian Gregg, Sue Hodge at Tim's Grill • Jeff Hendrick Group at Tin Pan Alley • S-Shy at Urban Lounge • Larry Garner at Yardbird Suite • Bob Tildesley at Zenari's on 1st

Saturday

Jan. 19—Fingal's Few at Atlantic Trap and Gill • Eddie Patterson, Mike Sadava at Black Dog • YVR3 at Blues on Whyte • The Recollection Blues Band, Bob Jahrig at Bo'Diddley's Pub and Grill • Jean Hewson, Christina Smith at Bonnie Doon Hall • Soul Food to Go at Capitol Hill Pub • Pierian Spring at Expressionz Café • Dan Skakun Trio at Four Rooms Restaurant • Hoffman/Brown Band at Honest Mur's Bar and Grill • Lester Quitzau, Lyle Molzan, Ben

Sures at Horizon Stage • Pumpkin Head at J.J.'s Pub • Face First at King's Knight Pub • Todd Reynolds at Lion's Head Pub • Silver Hawk at Longriders Saloon • Tanyss Nixl, The Western Casket Factory, Matt Masters and the Gentlemen of the Rodeo at New City Likwid Lounge • Keep Six at Ottewell Pub • Linda MacDonald, Marc Ladouceur, Liz Dorman, Yves le Guevel, John Spear at Queen Alexandra Hall • Kicks After Six at Rock Central Station • Sam August at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Mark Magarrigle at Sherlock Holmes WEM • Hi-Phonics at Sidetrack Café • Out of the Blue at Tin Pan Alley • S-Shy at Urban Lounge • Larry Garner at Yardbird Suite

Sunday

Jan. 20—Blues on Whyte House Party All-Stars at Blues on Whyte • Rotting Fruit at Sidetrack Café

Monday

Jan. 21—Curtis Salgado at Blues on Whyte • Richard Blaze at Lion's Head Pub • Tim Becker at Sherlock Holmes WEM • Blend at Sidetrack Café

Tuesday

Jan. 22—Curtis Salgado at Blues on Whyte • Chris Waters at Druid • Richard Blaze at Lion's Head Pub • Allen Christie at Longriders Saloon • Sam August at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Blend at Sidetrack Café

Wednesday

Jan. 23—Curtis Salgado at Blues on Whyte • Richard Blaze at Lion's Head Pub • Allen Christie at Longriders Saloon • Sam August at Sherlock Holmes Downtown • Mark Magarrigle at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Blend at Sidetrack Café

Thursday

Jan. 24—Ian Stewart and Untouchables at Blue Whyte • Charlie Austin Trio at Four Rooms Restaurant • Chunk at King's Knight Pub • Richard Blaze at Lion's Head Pub • Allen Christie at Longriders Saloon • Wayne Adams at Sherlock Holmes Capilano • Sam August at Sherlock Holmes Downtown • Mark Magarrigle at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Janiva Magness at Sidetrack Café

Mad Bomber Society

twice in the story. Please, editor, at the end of this story, or I'm going to be in big trouble.

Mad of the century

Bomber Society • With the Planet Smashers • Northlands • Fri, Jan 18 Well, they may not be regarded as an Edmonton institution just yet, but the Mad Bomber Society is about to reach a milestone that few local bands ever achieve. When they open this Saturday with the Planet Smashers at the Agriplex, the Mad Bombers will be performing their 100th show.

Our first gig was April 12, 1997 at the Rebar with Let's Go Bowling," says band frontman Rich Bomber. Dismissing the band was approaching was a lucky break. "I was just putting things up and said, 'Hey, it's kind of cool that we're doing this with the Planet Smashers, because it's our fourth or fifth gig with them, and here we are years later."

Bomber isn't surprised that the band made it this far, either. "We get a gig and that's good," he says. "It's kind of neat to have seen what's gone on with the whole ska thing and all the things that have changed. It's cool to see we're still around."

As for any sort of celebration to mark the occasion during the show... who knows? "We always try to do something special whenever we perform in Edmonton," Bomber says. "We'll eventually figure out something stupid; it hasn't planned it yet." The band shows 101, 102, 103 and so on, already booked, with dates in California, Alberta and beyond.

Dianne Donovan • John L. Haar

ne Donovan • John L. Haar • Fri, Jan 18 Jazz vocalist and Edmonton émigré Dianne Donovan is about to be coming home, but she's a few trepidations about the show. She's been invited to help put on.

Donovan is the featured artist for the annual Grant MacEwan concert Showcase Bands. (There'll also be performances by the MacEwan Jazz Band and the Percussion

Ensemble. All bands feature students from the GMCC music program.) The former *Vue Weekly* columnist can't wait for the show, but the fact that she was once a student of the music program (she graduated in 1986) is making her a little nervous. "It is nice to be invited to come back," she says. "It's exciting and a little bit scary because it was a place where there were a lot of great times and a lot of hard times. They are still my teachers to me, even though we've become friends. There's an element of this being an exam of sorts, but I think that will wear off once I get there."

Donovan adds that since she now lives in Austin, Texas, she won't get much rehearsal time with the bands. "They will have rehearsed for weeks and it will be different for me because they won't just be jamming on a tune; it will be a new arrangement. So that will be interesting, especially since there will only be a brief rehearsal with me. But that makes it exciting."

Donovan moved to Austin last year with her life partner, jazz guitarist Mitch Watkins, and that's brought a whole new set of challenges for her musical career. Even though Austin is well-known as a musical hotbed, the jazz scene there is still fairly quiet. "It's a great music city but jazz is not its strongest point," she says. "That was a bit of surprise. They have some things come through, but there's no club like the Yardbird Suite. I'm not full-time anywhere yet or singing enough yet and at this point I'm just starting to get to know the players and finding the right people. I played with the same guys in Edmonton for over 12 years and starting over is not easy. It's just a matter of making the right connections with the right players."

But Donovan has found some success all the same. A jazz trio hired her sight unseen on the basis of her most recent disc, *A Musing*, and that gig got her referred to the Austin Jazz Workshop. She's also working at two radio stations, one for classical music and the other one similar to CKUA. Donovan still produces her CKUA radio show, *Voices in Jazz*, from Austin.

As for the Showcase Bands and the guitar and percussion ensembles, every band member is a student. But that shouldn't deter anyone from

coming, says GMCC's James Schutz. "These are hot players," he says. "Last year I saw these groups for the first time and I was just blown away. I couldn't believe that these were college bands—they were so good."

Tickets for the MacEwan Concert featuring Dianne Donovan are \$10 for adults and \$8 for students and seniors. For tickets and info, call 497-4436.

Asches and diamonds

Michael Asch • Convocation Hall (U of A) • Thu, Jan 24 One of the largest and most respected independent record labels in North America, Folkways, will be honoured at the University of Alberta with a musical celebration.

The Centre for Ethnomusicology, the University of Alberta Museums and CKUA Radio will bring in Michael Asch, son of Moses Asch, who founded Folkways in 1948. Since that time, Folkways has produced over 2,200 albums and nurtured such influential artists like Woody Guthrie, Leadbelly and Pete Seeger.

University of Alberta's collection of Folkways Recordings is one of only two complete collections in the world. (The Smithsonian Institution in Washington, D.C. has the other one.) The University's collection was donated by Moses Asch himself.

Performing at the show will be Alberta artists Tom Phillips, David Ward, Georgina Williams, Mike Sadava and Canefire.

Out of the ashes

Tim's Grill will be the site of a fundraising show to help a single mother and her daughter who were victimized by a recent fire. Alix Whiting and her two-year-old daughter Georgia lost all their belongings after a fire destroyed their apartment building over the holidays. They had no insurance. Terry Morrison, Paul Bromley, Sue Hodge, Brian Gregg and organizer and comedian Kevin McGrath will be performing at the show on Friday, January 18 at Tim's Grill (7106-109 St). All proceeds will go to Whiting and her daughter.

Folk me

The Edmonton Folk Music Festival has already started getting its roster together for this year's event to take place in August. Already confirmed for the four day outdoor party are:

- Dave Alvin and the Guilty Men
- Ashley MacIsaac
- Greg Brown
- Big Sandy and His Fly Rite Boys
- Zubot and Dawson

For further information check out the festival's website at www.edmontonfolkfest.org.

UPCOMING

AT THE REV CABARET

FRIDAY JAN 18

TRUTH
X-ENGINE-X
GATE

CHRIS STANTON GOES EAST

JAN 25 FRIDAY

A BON VOYAGE
PERFORMANCE FOR

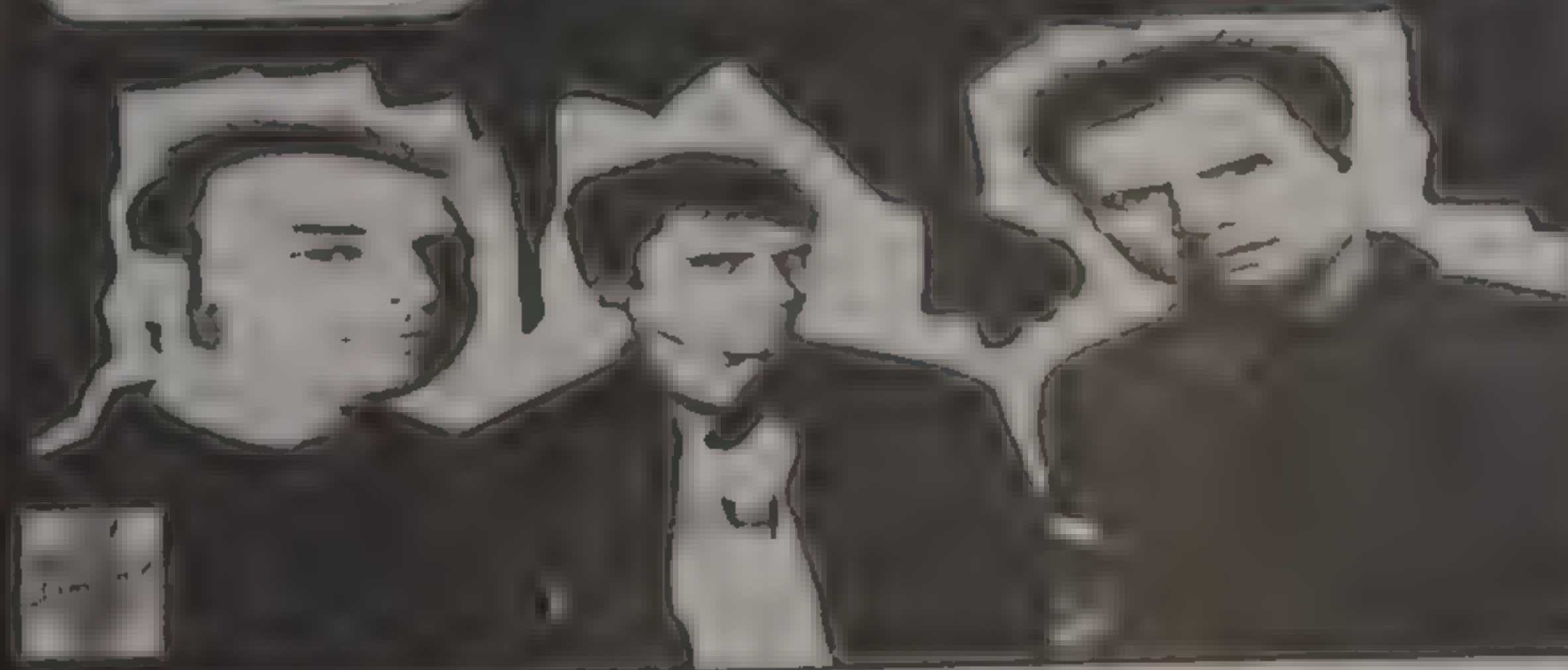
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BBOURNE & MACLEOD, LAURA LOVEthe
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1. Kings	5	2	0	1	3	15	9	4.5	0	1. Black Dog Hardiques	3	1	0	1	2	12	7	7.8	0
2. Bulldogs	4	2	0	0	2	15	2	8.5	0	2. Stash Flyers	3	1	0	1	2	12	6	6.7	0
3. Flyers	4	2	1	0	3	8	11	6.1	0	3. Dracol Devils	2	1	1	0	2	10	6	22.4	12
4. Flyers	2	1	2	0	3	14	15	6.7	3	4. Hobab Stars	1	0	1	1	2	4	9	32.1	0
5. Bulldogs	0	0	3	0	3	2	9	3.3	0	5. Smak Arsenal	0	0	2	0	2	4	22	14.5	0

BAC% denotes team Blood Alcohol Content - TOBT denotes Turnovers By Troy

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MUSICWEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3pm Friday. Turn to "More Music" on page 40 for day-to-day listings.

ALTERNATIVE

NEW CITY LIKWID LOUNGE

10161/57-112 St., 413-4578. FRI 18: Banzai Babies, Death By Dawn, Six String Rebels. SAT 19: Tanyss Nixi and the Western Casket Factory, Matt Masters and the Gentlemen of the Rodeo. FRI 25: The Almost Leather Band, John Gorham (of Twang!). SAT 26: Generation Condemned, The Martyr Index.

REV 10030-102 St., 424-2851. FRI 18: Truth, X-Engine-X, Gate. FRI 25: Turbinado, Matt Pahl and the Politburo, Deadfilmstars.

BLUES AND ROOTS

ARDEN THEATRE 5 St. Anne St., St. Albert, 459-1542. SAT 26 (7:30pm): The Gift: The Words and Music of Ian Tyson: Maple Creek Bluegrass Band, Tom Wilson, Doug Andrew, The McDades, Shylur Jansen, Old Reliable, Lionel Rault.

ALBERTA ROOTS MUSIC SOCIETY Bonnie Doon Community Hall, 9240-93 St., 690-1949. SAT 26: Down to the Wood, Andy Donnelly, Jill Young-Husband, John Spearn, Gravel Road, Rob Heath, Andrea House, Bob Jahrig and Inca'nto. Benefit for the Edmonton Earth Day Society. TIX \$12 Adv., \$15 @ door. Adv. tickets @ Alfie Myhre's Music, Blackbyrd Myoozik, Clea's Bookshop, Sound Connection, TIX on the Square.

THE ATLANTIC TRAP AND GILL 7704-104 St., 432-4611. •Every THU (9pm): Open mic night with Leona. FRI 18-SAT 19: Fingals Few.

THE BLACK DOG FREEHOUSE 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 19 (3-6pm): Eddie Patterson and Mike Sadava.

BLUES ON WHYTE Commercial

Hotel, 10329 Whyte Ave., 439-5058. THU 17-SAT 19: YVR3 featuring Johnny V. SUN 20: The Blues on Whyte House Party All-Stars. MON 21-WED 23: Curtis Salgado. THU 24-SAT 26: Ian Steward and the Untouchables.

BO'DIDDLEY'S PUB AND GRILL 101 Millwoods Town Centre, 440-3205. SAT 19 (9pm): Recollection Blues Band (CD Release party), Bob Jahrig (singer-songwriter).

CAPITOL HILL PUB 14203 Stony Plain Rd., 454-3063. FRI 18-SAT 19: Soul Food to Go.

CELTIC NIGHTS FOLK CLUB Queen Alexandra Hall, 10425 University Ave., 420-1757, 690-1949. SAT 19 (7pm door): Beautiful Tradition: Featuring Linda MacDonald with Marc Ladouceur, Liz Dorman, Yves le Guevel, John Spearn. TIX \$12 adv., \$15 @ door, Child under 12 free. Adv. tickets @ Blackbyrd Myoozik, TIX on the Square, Alfie Myhre's Music.

THE DRUID 11606 Jasper Ave., 454-9928. MON 19: Traditional Irish Session. TUE 22: Chris Wynters (from Captain Tractor). WED 23: Trio Night.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 471-9125. THU 17: Open stage. FRI 18: Gravel Road. SAT 19: Pierian Spring. THU 24: Open Stage. FRI 25: Dale Ladouceur. SAT 26: Penny and Jim Malmberg and friends.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. FRI 25 (7:30pm): The Gift: The Words and Music of Ian Tyson: Maple Creek Bluegrass Band, Tom Wilson, Doug Andrew, The McDades, Shylur Jansen, Old Reliable, Lionel Rault. TIX \$18 cabaret, \$16.50 adult, \$15 child/senior.

FULL MOON FOLK CLUB Bonnie Doon Hall, 9240-93 St., 438-6410. SAT 19: Jean Hewson and Christina Smith.

HONEST MUR'S BAR AND GRILL 8937-82 Ave., 463-6397. •Every THU (9:30-10pm): Open stage w/ Keep

Six. All musicians welcome. FRI 18-SAT 19 (9:30pm-1:30am): Hof Brown Band.

HORIZON STAGE 1001 Calahorra Rd., Spruce Grove, 962-8995, 461-8000. SAT 19 (7:30pm): Up Cl and Personal: Lester Quitau (f with Lyle Molzan, Ben Sures. 7 adult, \$15 student/senior.

MEZZA LUNA LATIN CLUB 104 St., 423-LUNA. •Every week Live Latin music.

SECOND CUP 10303 Jasper Ave. •Every Thu (7:30-10:30pm) A open stage hosted by Ron Ta

SIDETRACK CAFÉ 10333-112 421-1326. THU 17-SAT 19 (10p Hi-Phonics. \$3 Thu/\$6 Fri and SUN 20 (8pm): Sunday Night Rotting Fruit, Killer Comedy, Dj Dudeman. \$5 cover. MON 21-SAT 23 (9:30pm): Blend (rock). No THU 24 (9:30pm) FRI 25-SAT 26 (10pm): Janiva Magness (blues) cover. SUN 27 (8pm): Sunday Live: King Muskafa, Killer Comedy Dudeman. \$5 cover.

SUGARBOWL CAFÉ AND BAR 10922-88 Avenue. •Every FRI writer night. FRI 18 (10pm): Bill: Maria Dunn and Tim Readman (formerly with Fear of Drinking, Shannon Johnson (violin). \$10 FRI 25: Lonesome and Then S cover.

TIM'S GRILL 7106-109th St., 4 9606. FRI 18 (9:30pm): Paul Brom Dale Ladouceur, Terry Morrison, Gregg, Sue Hodge.

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 1050 MacDonald Dr., 423-6230. SUN 2 (2pm): Spectrum Concert Series Schnitzel, Empanada, and a Bottle Scotch. Frank Ho (violin), Diane Nelsen (soprano), Ron Nelsen (bass), Lary Benson (tenor), Alex Munn (piano), Tanya Prochazko (cello). TIX \$15 adult, \$10 student. SUN 27 (8pm): Faculty rec Anne McDougall (violin), Doroti

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MUSICWEEKLY

from previous page

VOCATION HALL U of A
420-1757, 492-0601. FRI 18
Faculty and Friends: Dennis
(tuba), Janet Scott Hoyt
(TIX \$12 adult \$7 senior/stu-
door; adv. tickets @ TIX on
square, Department of Music, U
FRI 25: Faculty and Friends pres-
ent. TIX \$12 adult \$7 senior/stu-
door; adv. tickets @ TIX on
square, Department of Music, U
of A. •479-2038. SAT 26:
Edmonton Vocal Minority present

EDMONTON SYMPHONY
VIESTRA Winspear Centre, 4 Sir
John Churchill Sq., 428-1414.
FRI 17 (8pm): The Lighter Classics:
Her Schmidt (piano), Enrique
Zayas (conductor). An evening of
light melodies and rhapsodies. SAT
2pm: Symphony for Kids: Al
Johnson's one-man, music-filled, off-
beat performances. TUE 22
8pm: Super Specials: The
Edmonton Worms. Presented in co-
operation with the Comedy Arts
Festival. FRI 25 (8pm)-SAT 26 (2pm
8pm): The Pops: ESO Unplugged.

EDMONTON COLLEGE 30, 580 St.
Albert, St. Albert. SUN 27 (7pm):
Jours of Bulgaria: Piano pieces by
Vladimir Vladigerov (CD release cele-
bration).

**FACE (VERY INTERESTING VARI-
ETY OF CHAMBER MUSIC ENSEM-
BLE)** Papaschase Room, University of
Alberta Faculty Club, 11435
Athabasca Dr., 944-4209. FRI 18
(8pm): Palm Court Project: Vivace
guests Elizabeth Raycroft
(soprano) and Karen McNaughton
(piano). TIX \$15 student/senior
door; \$15 student/senior

PEAR CENTRE 4 Sir Winston
Churchill Sq., 99 St., 102A Ave., 428-
1414, 420-1757. WED 23 (7:30pm):
Heppner and the Edmonton
Orchestra. TIX \$20-\$100. SUN
2pm: Pro Coro Canada presents
Burana by Carl Orff.
TIX \$20-\$100. Pro Coro Canada,
Terence Consort, Sharla
Henderson (soprano), John Tessier
(baritone), Marc Boucher (baritone),
and Sparks (conductor). TIX \$25-
\$100. Tickets @ Winspear Box Office,
Edmonton. Group tickets of 12
or more (available @ Winspear Box
Office). \$20.75 adult, \$18.25 stu-
dent/senior

COUNTRY

LONGRIDER'S SALOON 11733-78
St., 479-7400. THU 17-SAT 19: Silver
Hawk. TUE 22-SAT 26: Allen Christie.

ST. THOMAS COFFEE HOUSE 44
St. Thomas Street, St. Albert, 458-
8225. •Every THU (7:30-11:30pm):
Open Jam with Jim and Penny.

JAZZ

FOUR ROOMS RESTAURANT
Edmonton Centre, 102 Ave. entrance,
426-4767. THU 17 (9pm): The Chris
Andrew Trio. FRI 18 (9pm): Dawn
Chubai. SAT 19 (9pm): The Dan
Skakun Trio. THU 24 (9pm): The
Charlie Austin Trio. FRI 25 (9pm): 11
O'Clock Songs. SAT 26 (9pm): The
Don Berner Trio.

GRANT MACEWAN COLLEGE John
L. Haar Theatre, 497-4436. FRI 18
(8pm): Dianne Donovan, Showcase
Bands, MacEwan Guitar Band and
Percussion Ensemble. TIX \$10 adult,
\$8 student/senior.

YARDBIRD SUITE 11 Tommy Banks
Way, 103 St., 86 Ave., 432-0428,
451-8000. FRI 18-SAT 19 (8pm door):
Yardbird Suite Blues: Larry Garner. TIX
\$11 member, \$15 guest.

ZENARI'S ON 1ST 10117-101 St.,
425-6151. FRI 18 (8pm-midnight):
Bob Tildesley.

PIANO BARS

LION'S HEAD PUB Coast Terrace
Inn, 4440 Calgary Trail S., 431-5815.
THU 17-SAT 19: Todd Reynolds. MON
21-SAT 26: Richard Blaze.

SHERLOCK HOLMES CAPILANO
Capilano Mall, 5004-98 Ave., 463-
7788. THU 17-SAT 19: Sam August.
THU 24-SAT 26: Wayne Allen.

SHERLOCK HOLMES DOWNTOWN
Rice Howard Way, 10012-101A Ave.,
426-7784. THU 17-SAT 19: Tim
Becker. TUE 22-SAT 26: Sam August.

SHERLOCK HOLMES WEM
Bourbon St., W.E.M., 444-1752. THU
17-SAT 19: Mark Magarrigle. MON
21-SAT 26: Tim Becker.

SHERLOCK HOLMES ON WHYTE
10341-82 Avenue, 433-9676. •Every
SUN (9pm-1am): Karaoke. THU 17:
Yves Lecroix. FRI 18-SAT 19: Duff
Robison. FRI 18-SAT 19: Duff Robison
WED 23-SAT 26: Mark Magarrigle.

POP AND ROCK

Also see VUE Weekly on page 48.

BILLY BUD'S 9839 63 Ave., Argyle
Rd., 438-1148. SAT 26 (9:30pm): The
Rubber Band. \$3 cover.

**INFERNO DANCE AND RETRO
NIGHTCLUB** 9920-62 Ave., 408-
2877. SUN 27: Smashmouth. TIX



\$21.25 adv @ TicketMaster.

J.J.'S PUB 13160-118 Ave., 451-
9180. FRI 18-SAT 19: Pumpkin Head.
FRI 25-SAT 26: EMR (rock).

KINGSKNIGHT PUB 9221-34 Ave.,
433-2599. THU 17: The Sleep. FRI 18-
SAT 19: Face First. THU 24: Chunk.
FRI 25-SAT 26: Silly Wrabbit.

NORTHLANDS AGRICOM Hall A,
7300-116 Ave., 451-8000, 492-4236.
FRI 18: Planet Smashers, Mad Bomber
Society, Lost Action Heroes. TIX \$15
adv., \$17 @ door. Adv. tickets @
TicketMaster, SUB, HUB, CAB,
Blackbyrd Myoozik, Freecloud
Records, Farside (WEM).

OTTEWELL PUB 6108-90 Ave., 450-
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stage hosted by Willy James. FRI 18-
SAT 19: Keep Six. FRI 25-SAT 26: The
Flying Crawdads.

RED'S WEM, 487-2066. SAT 19:
Zoo-2K (Tribute to U2). TIX \$4 adv.
SAT 26 (7pm door): Platinum Blonde,
A Flock of Seagulls. TIX \$13.95 adv.,
\$16.95 day of.

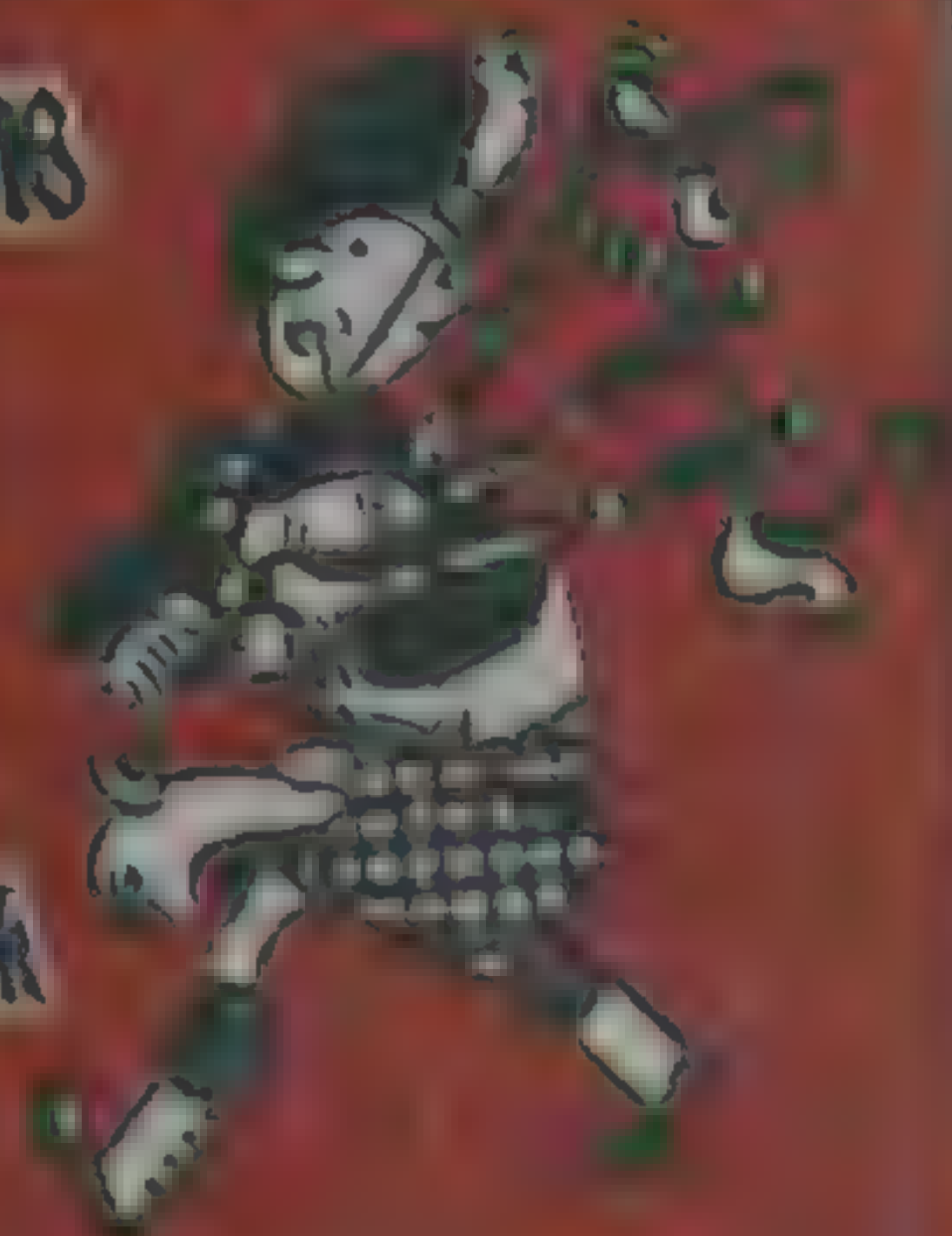
ROCK CENTRAL STATION
Kingsway Inn, 10812 Kingsway
Avenue, 479-4266. FRI 18-SAT 19:
Kicks After Six.

TIN PAN ALLEY 4804 Calgary Tr. S.,
702-2060. FRI 18: The Jeff Hendrick
Group (R&B, urban soul). SAT 19:
Out of the Blue (rock). FRI 25: Rubber
Soul (Beatles tribute).

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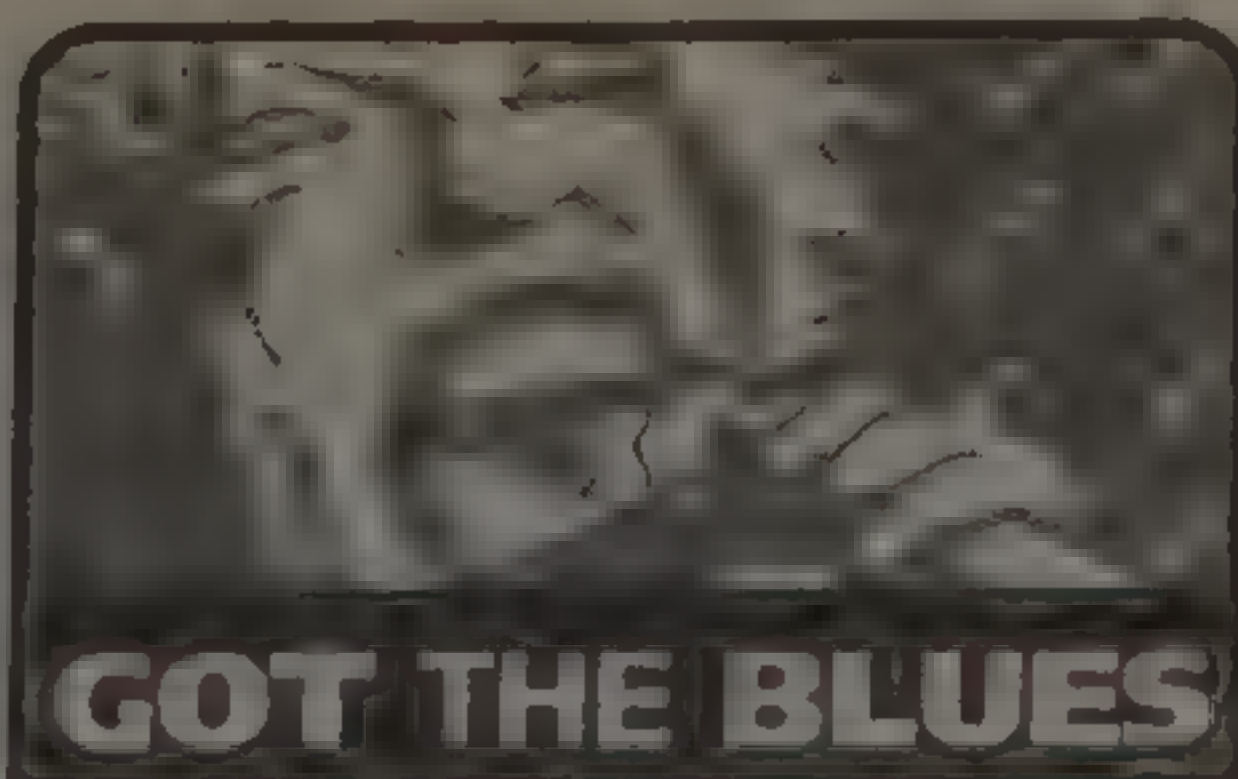
JAN 17-19
YVR3 featuring Johnny V

The Blues on Whyte Party Band

Curtis Salgado

Ian Stewart & The Untouchables

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BY CAM HAYDEN

Larry's party, Curtis's charm

As usual, Sonny Rhodes's appearance at the Sidetrack last week was an event well worth taking in. The "Urban Turban" was in fine form, delivering two nights of tremendous Texas blues. Those in attendance took in some sizzling lap steel, punctuated by Sonny's heartfelt vocals. The band, augmented by Graham Guest's keyboard work, was rock-solid and on Wednesday night the music even caused the lame to walk when a woman made her way on crutches onto the dance floor. Blueshounds, you are on notice. The next 10 days will see some incredible talent making its way to our town, so it will be up to each and every one of us to get out there and support the music that "fills the hole in our souls."

The Yardbird Suite springs back to life after a Christmas hiatus when Baton Rouge native Larry Garner takes the stage. His appearance at the venue in early December to sold-out houses prompted Bruce Stovel, the man responsible for bringing the blues to the Yardbird, to have him back. "The show was excellent, one of the best we've ever had at the Suite," Stovel told me recently, "and I thought we should get

Larry back as soon as possible."

Garner is a writer of fine contemporary blues songs, as demonstrated by his most recent release *Where Blues Turn Black*. From the hilarious "Slower Traffic Keep Right" to Garner's definition of the blues in "Nothing But Life," the 11 originals that make up the disc showcase his way with a lyric and contemporary approach to the blues. In fact, the W.C. Handy Award nominations came out recently and Garner has found himself competing with Buddy Guy, Kim Wilson, Rod Piazza, Chris Thomas King and Kid Ramos in the Contemporary Blues Male Artist of the Year category.

Over at Blues on Whyte, Johnny V's power trio YVR3 wraps up its week on Saturday night. The trio, which features Glen Yorga on bass and drummer Andrzej Ryszka, has been working together for close to four years now, creating a sound that to these ears sounds a lot like Robin Trower from the early '70s. Is that good or bad? I guess that depends on your affinity for '70s blues-based rock.

Next Monday through Wednesday at Blues on Whyte, Edmonton blues fans will get the chance to catch Curtis Salgado. I first caught Salgado live while visiting Portland Oregon for the Waterfront Blues Festival in the early '90s. He was part of a big "Harmonica Blow-Off" sponsored by the local blues society—and he blew the competition right off the stage. Serendipitously, Salgado was available to fill in for Paul DeLay at last summer's Labatt Blues Festival when DeLay had medical problems and was unable to attend. Salgado, working with the Portland-based DeLay band, gave the crowd an object lesson in stage presence, power,

soul and harmonica-playing more than one audience member wondering "Where the hell's he been, and why hasn't he been here before?"

Where *has* he been? Well, Salgado has been a fixture on the west coast blues scene for over 20 years, working with the Robert Cray Band in the '70s and fronting his own groups (Stiletto, In Yo Face and the Camarado Band). For two years, he fronted the Grammy-winning Rhode Island-based Roomful of Blues. He's also worked in with the likes of Muddy Waters, Bonnie Raitt and Albert Collins. He could be found singing with Salgado on that band's 1995 national tour.

Finally, the Sidetrack has announced a one-night engagement by Roomful of Blues on Friday, March 1. During its 30-plus years on the blues scene, this powerhouse nine-piece outfit has garnered a Grammy and numerous W.C. Handy and DeLay Beat Awards and has nurtured the careers of Duke Robillard and Ron Earl. The lineup currently features guitarist/songwriter Chris Vachon and a powerful singer Mac Odom along with its award-winning horn section. This gig is a rare opportunity to catch the band in an intimate club setting—it's sure to sell out, so get your tickets early. They're available right now at the SideTrack and Southside Sound.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.

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Return to Clayton's place

Hard-working
Bellamy knows how
to pick up Earles

By WAYNE ARTHURSON

Plenty of observers have called country singer/songwriter/bandleader Clayton Bellamy the next big thing and a star in the making. But the 24-year-old Bon-neville native takes an "aw-shucks" attitude towards such accolades. "I'm not really interested in being a star," he says, "but it's flattering having people believe in you. It keeps you working hard because it's a tough business to get ahead in. I just want to be able to make a living playing my own music. I want to be able to fill clubs and if I can do that, then that's a step in the

right direction."

Bellamy seems to have achieved that goal already. His band plays more than 300 shows a year; he's shared the stage with Big House, the Kentucky Headhunters, the Dixie Chicks and Big Sugar; and his first recording, an EP called *Running on Empty*, received airplay on 40 stations across the continent and won him Single of the Year at the 2000 Alberta

Recording Industry Awards. Bellamy is now releasing his first full-length CD, which was produced by Edmonton-turned-L.A. producer Marek and mastered by Steve Earle's Twangtrust partner, Ray Kennedy.

Getting Kennedy to take on the project took some luck—and just a tiny bit of stalking. Bellamy was



Aw-shucks, it's just Clayton Bellamy

browsing at a music store/club in Nashville when he spotted an opportunity. "I was looking at a CD that I could never afford to buy," he recalls, "when I overheard them talking about working with Steve Earle on the new album and realized that was. So I followed [Kennedy] to a donut shop, stood behind him, and struck up a conversation. I asked him to send him stuff, and it turned out to be a friendship working relationship over the couple of years."

It took Bellamy three months in the studio and a further year of post-production to complete the project to his satisfaction. "It was a grueling project," he says, "a lot of going back and redoing a whole bunch of stuff. We came up with something that's a real job. It takes you on a trip through a lot of different musical influences."

Earley riser

Even though Bellamy gets radio play on country stations, the new disc is straight-ahead rock 'n' roll in the same vein as Lucinda Williams, Steve Earle and John Mellencamp. People love that sound, but it's proven difficult with radio. "It's hard to rock for country radio, Bellamy says, but too country for rock stations. "People don't know where to put it," he explains. "Record companies don't know where to put it. People are going to decide for themselves whether they like it, and sooner or later the industry won't be able to look past the hard-driving music. It's something you're going to put in your car and crank up while you're driving down the highway."

After their CD release party tonight (Thursday), the Clayton Bellamy Band will take to the road, touring Alberta and then heading down to the U.S., trying to make last year's 300-gig total. "It's crazy on the road," Bellamy grins. "We have a good time. We don't like to put on airs and hold anything back. We like to stir things up and take pride in being unpredictable off the stage." ☐

Clayton Bellamy CD Release Party
Urban Lounge • Thu, Jan 24

HORIZON

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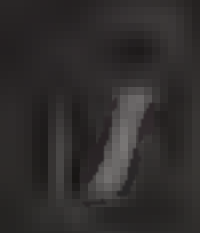
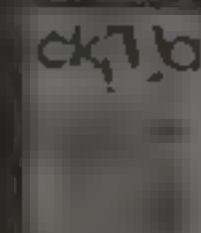
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Masters of his domain

Calgary's most gentlemanly cowboy finally comes to Edmonton

BY TWO TRAVASSOS

I think it's important to get involved in politics," says Calgary honky tonk badour Matt Masters, "I really can't figure out how to make politically listenable in a country music song. I'm not against it; I'm still trying to get it out."

Masters makes his Edmonton debut this weekend with his band Gentlemen of the Rodeo. While he's been performing constantly in Calgary for the past couple years as a solo-time country trio, he hasn't been off Edmonton for lack of trying. It's a hard niche to work—Masters' plaintive storytelling sounds nothing like Dr. Stompin' Tom or the likes of Woody Guthrie. Not exactly a popular mix.

"Part of the cool chic in Calgary you have to be anti-cowboy," he explains. "If you want to play for the general public, they're pretty accepting of it. If you want to play for the scenester indie rock crowd, they hate it. They all have to disapprove, they have to hate cowboys. I was born on the prairies, I grew up in downtown Calgary. I'm not a cowboy. And our country show is kind of over the top. It's not even alt-country. It's old-time country."

Side awakening

Masters didn't come to country music easily. After playing guitar for 10 years and joining a rock band called the Dudes as their drummer, he found rock wasn't calling. "They fired me because I spent all my time thinking about country music instead of thinking about rock 'n' roll drums," he says. "It was the best thing for both of us, because their drummer was very interested in rocking really heavy, which is what they needed. And all I was interested in was writing honky-tonk songs."

The band is rounded out by fellow U of C history major Altaboy and Lyle Sheraton (of Montreal's Sheraton and the Daylighters). Last week, Sheraton was in the at the Sundance Festival prepping a movie he produced and starred in. "He's Lyle Sheraton, the and only," trumpets Masters. "He's our lead guitar player. He has a 'n' roll experience coming out of his yin-yang. Last March, during the battle of the bands in Calgary, he played the first round and we were in for the finals. But Lyle had to tour Chicago, Buffalo and with his other bands, so we

had to hire a new guitar player for the finals."

While Masters and Altaboy worked hard for a week with a new six-piece band to replace Sheraton, they lost in the finals to... the Dudes! "Last summer we were playing with a drummer and two backup singing girls, and it was totally different. I miss having a good drummer, but I'd rather have no drummer than a mediocre drummer, and that's why we currently have no drummer."

Which is how the Dudes must have felt when they dumped him. "I spent December getting dumped by a girl," he adds. "So you can imagine what December songs are about. In 2001, I got dumped three times. It raises all sorts of crazy questions. Do I put myself in these scenarios because I know even though it sucks I might get one good song out of a breakup? I hope the answer is no. I hope I have enough respect for my broken heart. I can't deny the fact that three times in one year... that's a lot of bad choosin'. But some sweet lovin', so it's tough to balance."

National geographic

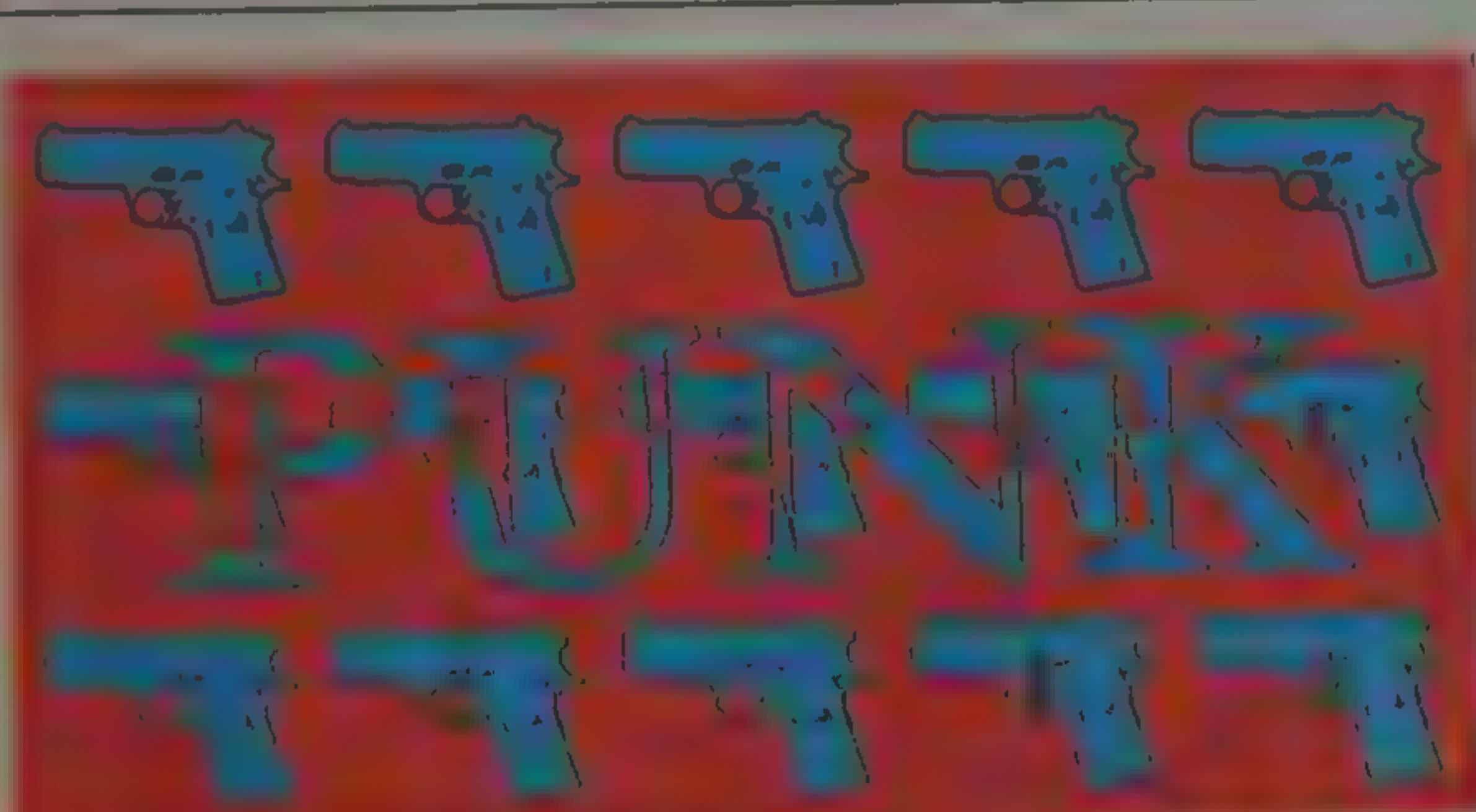
Listening to Masters's music, you don't hear tales of lusty heartache. Historically-themed songs like "The Bow River" and "Speed

Train" are still in his repertoire. "I've kind of backed away from the geographical songs," he says. "Although I just wrote a song called 'The Geologist's Lament,' a song about how we could learn lessons from the physical landscape, but how we don't bother because we're just too busy being humans. I hesitate to play it, 'cuz I think it's preachy."

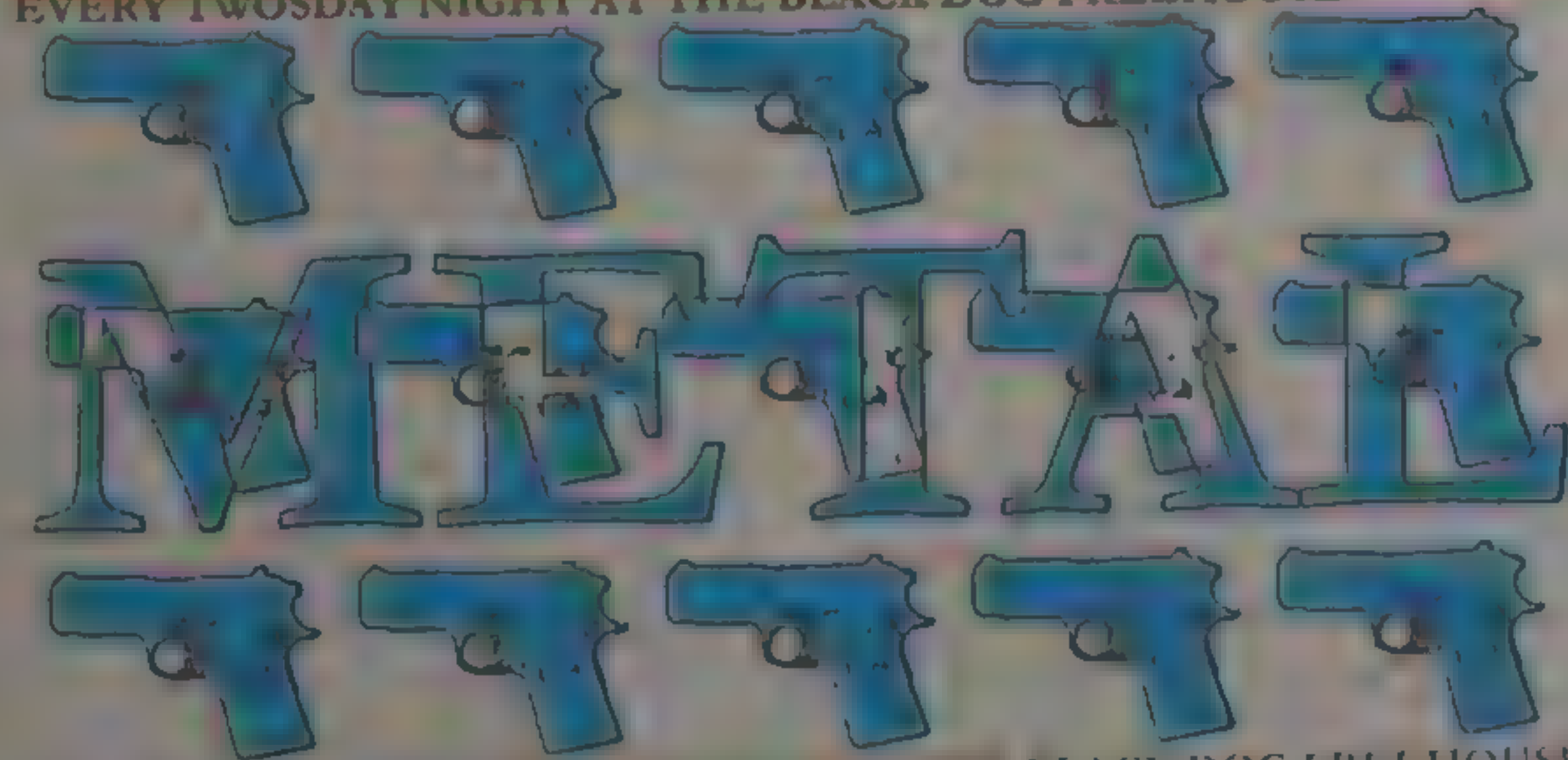
So expect Matt Masters and the Gentlemen of the Rodeo to stick to what they know. "I'm not a cowboy," he says, "but I'm singing about themes related to cowboys. If you look at the history, a lot of country singers were urban guys. Jimmie Rodgers rode the trains and stuff, and I can't sing about that. I can write about the Bow River. I'm not going to write a song about being out on the range 'cuz that would be bullshit from the start. I think 'country drag' is an appealing term. It's not quite real, but it's not quite fake. It's still from Alberta. We're still three Alberta boys. We've all got western sensibilities. The fact that we all grew up driving cars instead of horses makes a bit of a difference. But I know how to drive a horse. You just plug it in. Stick in a quarter." ☐

Matt Masters and the Gentlemen of the Rodeo
With Tanyss Nixi and the Western Casket Factory • New City Likwid Lounge • Sat, Jan 19

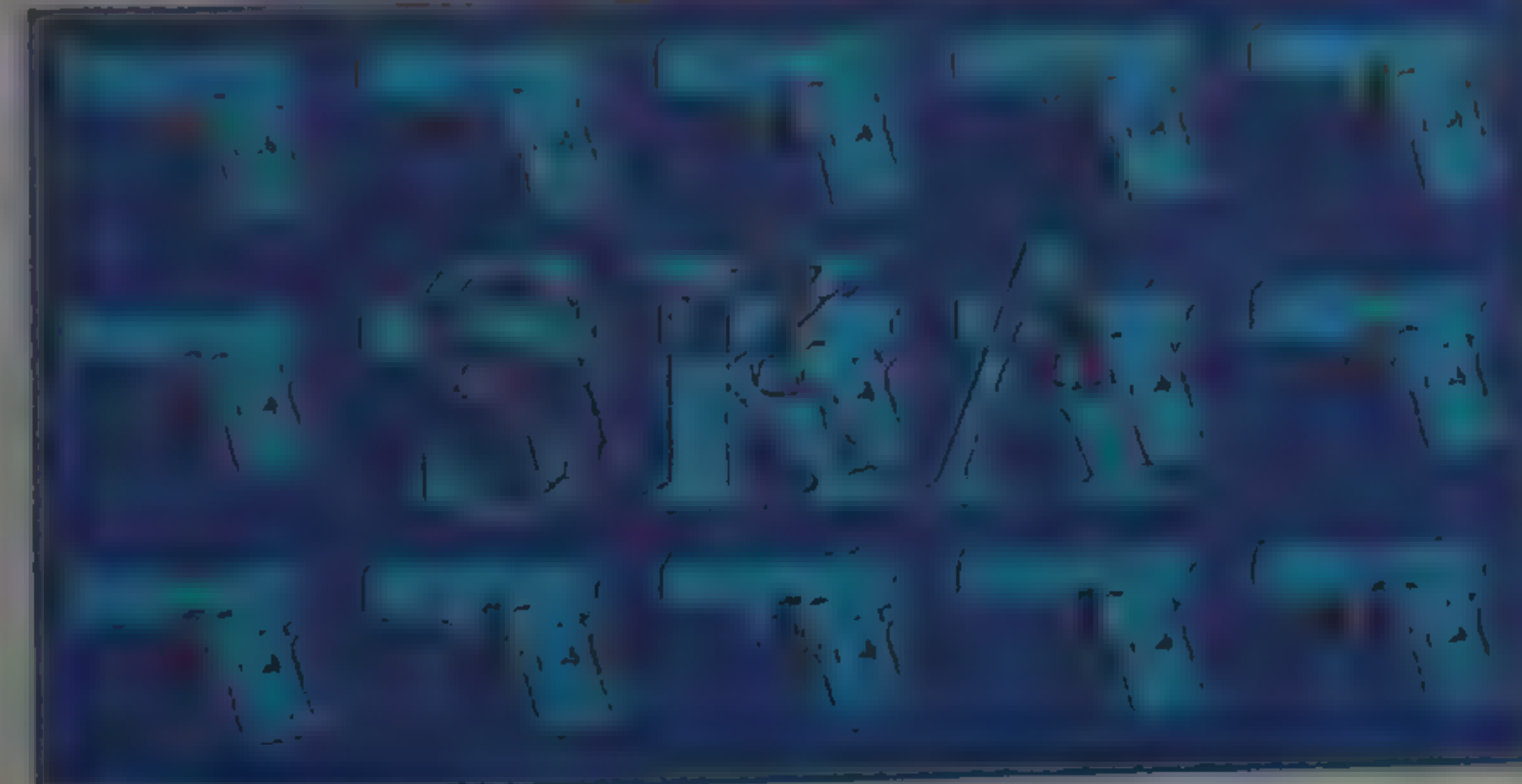
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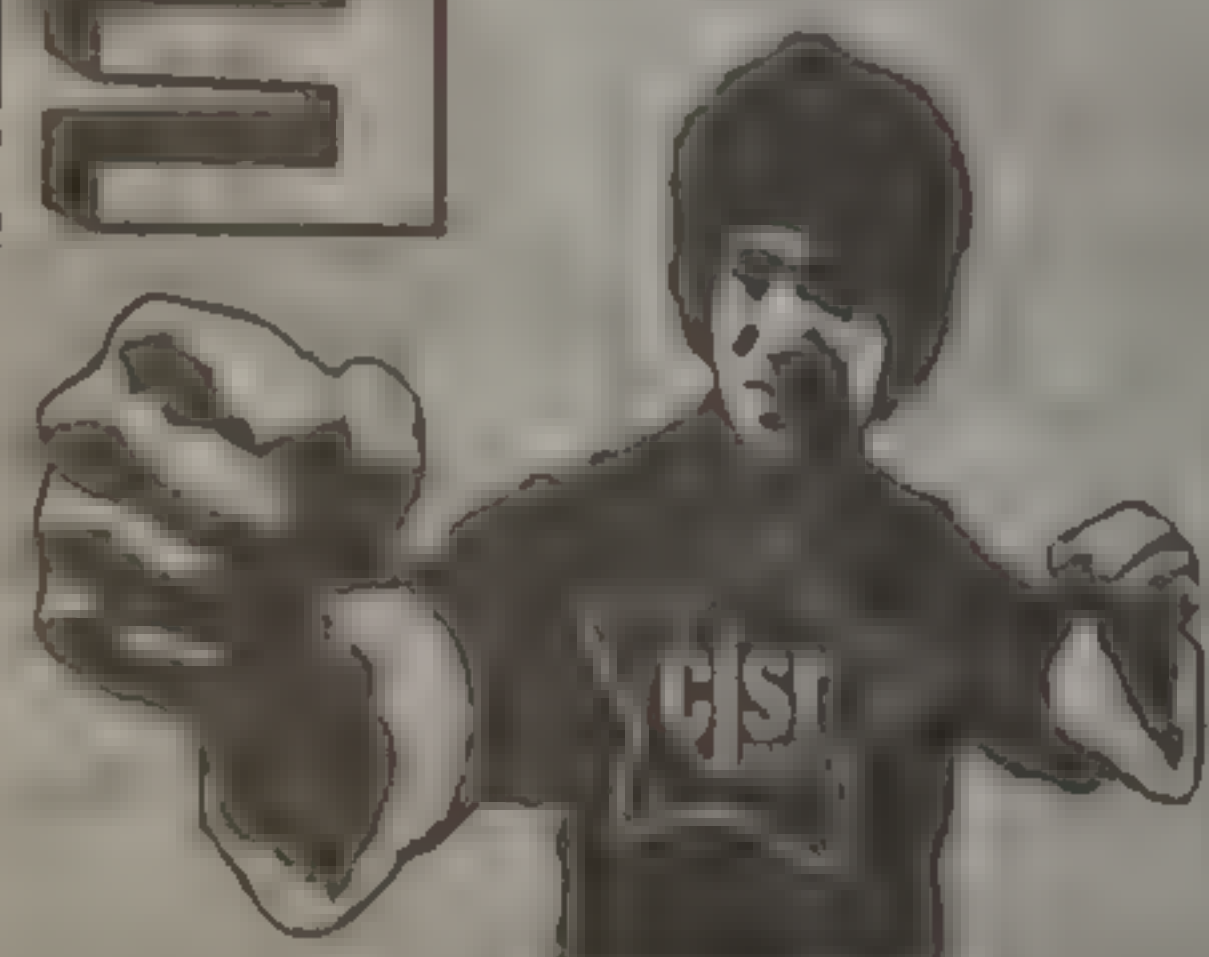
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BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megalforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Fridays, urban with resident DJ Invinceable and guests • SAT: guest DJs • SUN: Ladies' Night, with DJ Invinceable

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425 2582 • THU: guest DJs • FRI: Stimulant DJs (UK), Crunchee, Charlie Mayhem, Thunder Dave • SAT: Wil Danger, Donovan, Protege, Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, Info 426-7521 • FRI: Future Funk Fridays, drum 'n' bass with Deegree, Skoolie and Phatcat • SAT: Urban Saturdays, with DJ Spincycle, DJ Invinceable and guests

DEVLIN'S—10507-82 Ave, Info 437-7489 • SUN: beats with DJ Calus and Robert Allen

EUPHORIA—4605 - 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sesek, Travisty and Devilish

EVAR AFTER/G-SPOT—10148-105 St. (late night/after hours) • WED: Ladies Night, with Goza • THU: Rewind with Slav and guests • FRI: resident DJs James Gregory, Tomek, plus guests • SAT: Infinity, with the Starving DJs (Tristan Newton, Vaas, Diazo)

FLY—10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

HALO—10538 Jasper Ave, 423-HALO • WED: house with Dirty Darren Pockett • THU: Soul What?, with Tanner and Echo • FRI: How Sweet It Is, hip-hop, house and R&B with DJ Echo, Alvaro • SAT: For Those Who Know., with Junior Brown, Amedeo, and Ryan Mason • SUN: As Good As It Gets, house with Andy Pockett

IRON HORSE—8101-103 Street, Info 438-1907 • WED: Freeflow, house with DJ Johnny Five • FRI-SAT: Alix DJ

LUSH/THE REV—10030A-102 St., 424-2851 • WED: Main—The Classic, retro with DJ Lok; Velvet—progressive house with Ariel & Roel • THU: Lush—Trauma, drum 'n' bass & jungle with residents Phatcat, Deegree, Skoolie and guests—JAN 17: Total Science (UK) • FRI: Main—Wheels, funk and retro; Velvet—Bump 'n' Hustle, house with Remo Williams and Bobby Torpedo • SAT: Turbo, progressive trance and house with alternating residents and guests—JAN 19: David Stone and Derkin; Velvet: Forties 'n' Nines, with Rerun and Sundog • SUN: Sunday School, with Anthony Donohue, Donovan, Wil Danger, Ikaro, LP, Tony P, Dave Theirman and Bobby Torpedo

MAJESTIK—10123-112 St. • THU: House night with residents Tripswitch, Sweetz, Charlie Mayhem, Kristoff, and guests • FRI: Hard House with residents Crunchee, Jaw-Dee, Charlie Mayhem—JAN 18: Charlie Mayhem, CD Release Party with Charlie Mayhem, Stone & Derkin • SAT: hard house with DJ Crunchee

NEW CITY COMPOUND—10167-112 St., 413-4578 • TUE: Likwid Lounge—Stellar, Brit Pop, Mod and indie Rock, with DJ Bluejay and Travy D • WED: Suburbs—Atmosphere, old school, soul, house and

hip hop, with Cool Curt and Slacks • SAT: Sub Saturdays Suck, with DJ Blue Jay and Nik • SUN: Suburbs—Chocolate Sundae, w/ Luc, Remo Williams and guests

PARLIAMENT—10551 Whyte Ave • 34 cover, drum 'n' bass with Celcius • SAT: Ghetto F/X, J.Me. J., and guests

RED'S—Phase 3, West Edmonton Mall • MON: Mike's Mondays • TUES: Toonie Tuesdays • SAT: Saturday Night Party, with DJ Kenny K • Hypno Sundays

SAVOY—10401 Whyte Ave, 438-0373 • Indie Rock, with DJs Rich and Shane • SAT: with Ariel & Roel • SUN: French Pop, with

SQUIRES—10505-82 Ave, downstairs Local Motive with rotating hosts DJ Water Genome, Kryptokane and guests

SUBLIME (late night/after hours)—10147 St., Bsm. 905-8024 • FRI: Remedy, with rotating residents Darcy Ryan, Donovan, James Gregory, Neal K, Travisty, David Lee • SAT: Manny M and Locks Garant

SUITE 69—8232-103 Street, upstairs • Infusion, with DJs Diabolik and Headspin

THERAPY (late night/after hours)—1002 102 Street (alley entrance), Info 904-7666 • FRI: Upstairs—Greg Wynn, Cool Hand Lu switch, LP; Bunker—Saki & Spanky, Tiff-Slippy Donahue • SAT: Upstairs—Drag Alias; Bunker—Gundam, Bobby Torpedo

Jason Greenhalgh (Quinn) and Paul Smith were school mates in Oxford, England when they started making breakbeat music together back in the late 1980's. By the early 1990's they had established themselves as innovators in the burgeoning drum 'n' bass scene with singles like "Champion Sound." Eventually they took up the moniker Total Science started their own label, CIA Records. Feel the pressure when they hit Lush tonight (Thursday) as guests at the club's Trauma Thursdays



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NEWSOUNDS

PULP

WE LOVE LIFE
(GASCD/UNIVERSAL)

What has happened to Jarvis Cocker and his not-so-merry band of over the past couple of years. Their fourth album, Pulp has distanced themselves from the jangling, full rhythms of their past work and closed the lush orchestrations angled with on their last album, Hardcore. Mind you, Cocker can write a good lyric—"I carved your heart with a heart just up above/Now it's distorted, unrecognizable; like life," he sings on "The Trees," one of many songs on the album with an angry theme. The rich organic overtones in the instrumentation as well as lyrical symbolism, are a wonderful endpoint to Cocker's talent for narrating characters and stories to seem like poisonous flowers. The album is a mix of relationships, wrong, urban malaise, tragic but Pulp has the skill and the wit to invent the medium in which he told. Happily, there's still a spark in Thomas in Pulp's mid-life crisis by rage against the dying of the "I'm going to fight to the death give me back my life," Cocker sings on "I Love Life." It's not exactly Cocker's idea of uplifting music, but affirming all the same. ★★★★★

diverse 32-track package. From ever-relevant chestnuts like Cockburn's "Call It Democracy" to a couple of new numbers from album shepherd Chris Brown (of Bourbon Tabernacle Choir fame), it's nonstop intensity, passion and politics—and rock 'n' roll and hip hop, too.

Even without GASCD's star power, *Hold Your Ground*, a project led by the Calgary-based Activist Network, is just as moving. Billed as a collection of songs with social significance, it's a showcase of work by mostly Alberta artists, featuring standouts like Maria Dunn's historical Cape Breton labour ballad "The Langan Strike" and Bill Bourne's "The House," a previously unreleased live recording cut in Reykjavik, Iceland. "See the rich man use his power to hold his high position," Bourne sings. "See the poor man's lonely hour, his spirit in remission." Not after listening to these albums.

Overall, *Hold Your Ground* is more folksy than GASCD—but hey, Alberta's a pretty folksy place. For more info on both releases, go to www.gascd.com or www.activist.ca. **Both discs:** ★★★★★ —DAN RUBINSTEIN

KID ROCK COCKY (LAVA/ATLANTIC)

Before you open Kid Rock's new CD Cocky, try to guess how many photos there are of him wearing a wife beater and holding a guitar. You'll probably guess low.

Kid Rock's attempts to combine southern-fried rock (bands like Lynyrd Skynyrd and Marshall Tucker) and hip hop always had potential; it's just too bad he's more influenced by Vanilla Ice than, say, Public Enemy and KRS-One. Maybe then he'd have something more than this bland collection of egomaniacal (or maybe it's just low self-esteem) rantings of a suburbanite poseur. I, me, I, me, I—that's pretty much it for lyrical content. Oh yeah, he also tells us several times that "he's back." Who cares? ★ —WAYNE ARTHURSON

FLANGER OUTER SPACE/INNER SPACE (NINJA TUNE)

The German duo of Burnt Friedman and Uwe "Atom" Schmidt are two of the most prolific electronic/experimental musicians that country has produced but even though they're countrymen working in the same genre, they didn't meet until they crossed paths in Australia.

But an idea was hatched during that encounter: melding experimental modern forms with bebop jazz, using musicians playing in different studios across the world. The idea of linking musicians isn't new; the Future Sound of London have already used guest players linked by ISDN lines. But the Flanger project would offer a cross-section of styles as well, from the conga beats of Chilean percussionists to the '60s jazz style of a Copenhagen sax player.

The album's title and lead track is a total misnomer, an electronic homage to the early '80s with a beat that's suited more to breakdancing than raving; but afterwards, the jazz kicks in and what results is an intriguing mix of salsa and bop, with some electronic effects tying it all together. It's a chill-

out album that never gets repetitive or runs out of ideas. And with so many of the rhythms being decidedly Latin in nature, it's a lot easier on the listener than a lot of the experimental electronica stuff out there. In other words, it's not something you have to be a snob to enjoy. ★★★★★ —STEVEN SANDOR

HOOBASTANK (ISLAND/UNIVERSAL)

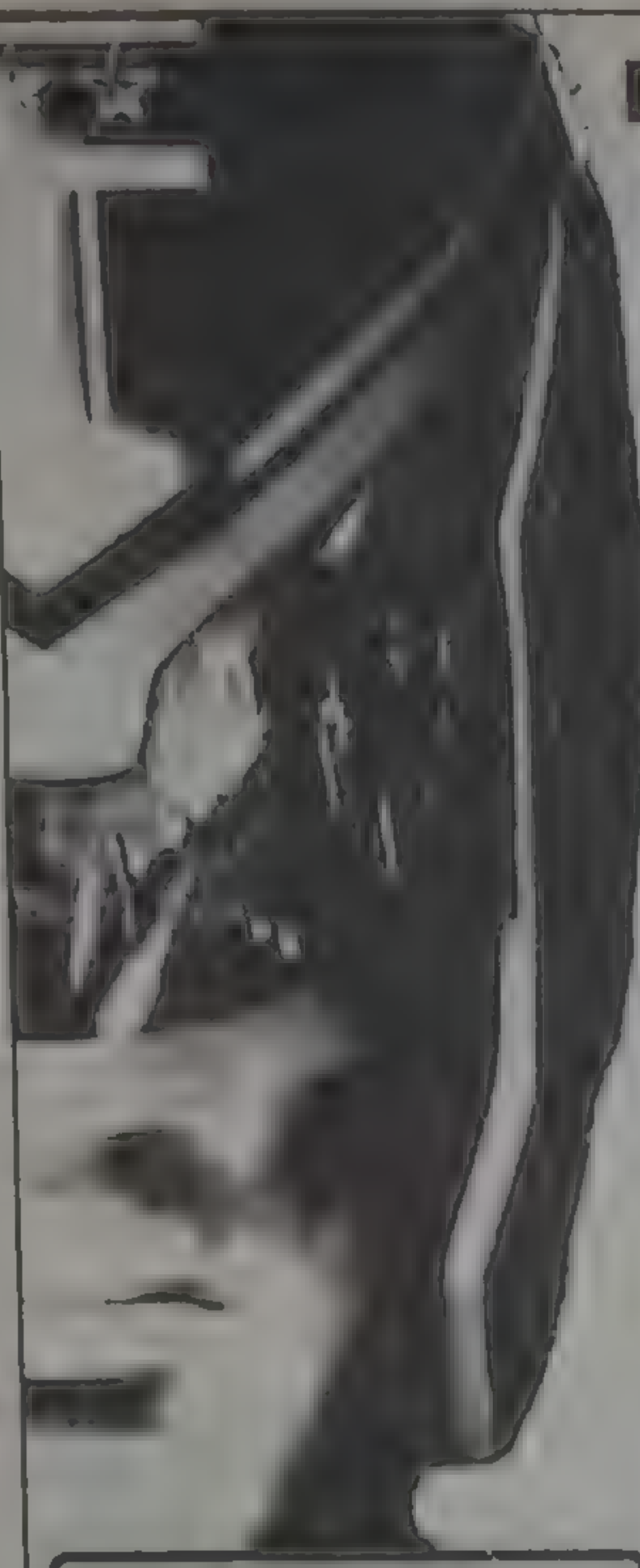
In my humble opinion, Hoobastank is an awfully dangerous thing to call your band, especially when the music doesn't quite cut it. Then again, in these dangerous times, predictable, anthemic rock like this just might be the tonic the masses want. The foursome of vocalist Douglas Robb, guitarist Dan Estrin, bassist Markku Lappalainen and drummer Chris Hesse earnestly pursue their mission to rock, as "Crawling in the Dark" and "Pieces" attest, but there still seems to be something missing—like originality. Any one of the songs on this self-titled album could have been written by a dozen other bands—Nickelback and Incubus come to mind—which might be fine in a genre like dance music, which requires similar-sounding tunes to build an overall groove. But in the great land of rock, where personality rules, Hoobastank might as well be stand-ins for the Foo Fighters or Moist. Do what you want—if derivative, bombastic rock with generic hooks is your bag, then let Hoobastank into your world. ★★ —DAVE JOHNSTON

CONCRETE BLONDE GROUP THERAPY (MANIFESTO/EMI)

Eight years ago, Concrete Blonde was a band for people too hip for conventional rock and who refused to admit that Guns 'n' Roses actually wrote some good numbers. Then came "Joey," Top 40 acceptance... and then oblivion. Not content to reside in limbo, vocalist Johnette Napolitano, guitarist James Mankey and drummer Harry Rushakoff have reunited with Group Therapy, reaping the mid-tempo angst and grief of their heyday. It's such a shame that things should be so bland. "Roxy," a clever lament for those lost days, gives the album a promising start, but things stumble badly with the next track, "Violent," a weak shadow of some half-hearted Sisters of Mercy epic.

The rest of the album continues in the same fashion, with one song redeeming the band just in time for the next eye-roller. Among the highlights are the wistful "True Part III," the Latin-tinged "Your Llorona" and "Take Me Home," which might well be this album's "Joey." It's a perfect theme for the drunk and lonely, sitting at the bar during last call, trying to find the phone number of that old pelvic partner.

Despite the lacklustre material, Napolitano remains one of rock's most underrated vocalists, and Mankey's guitar playing is wonderfully spooky and evocative throughout. Include the fact that this entire album was recorded in 10 days last summer, and *Group Therapy* isn't all that bad. It's just that it could have been so much better. ★★★★★ —DAVE JOHNSTON



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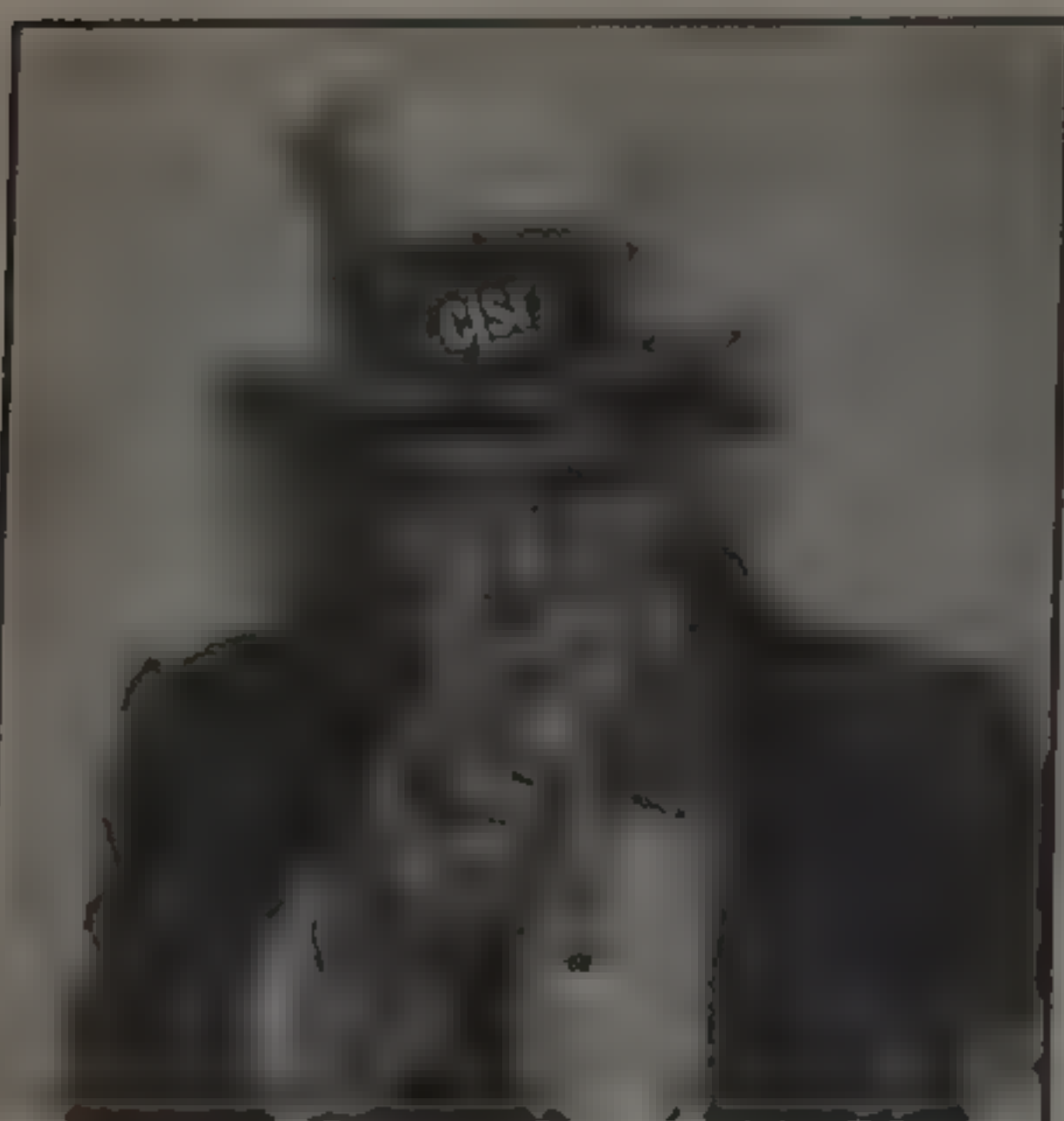
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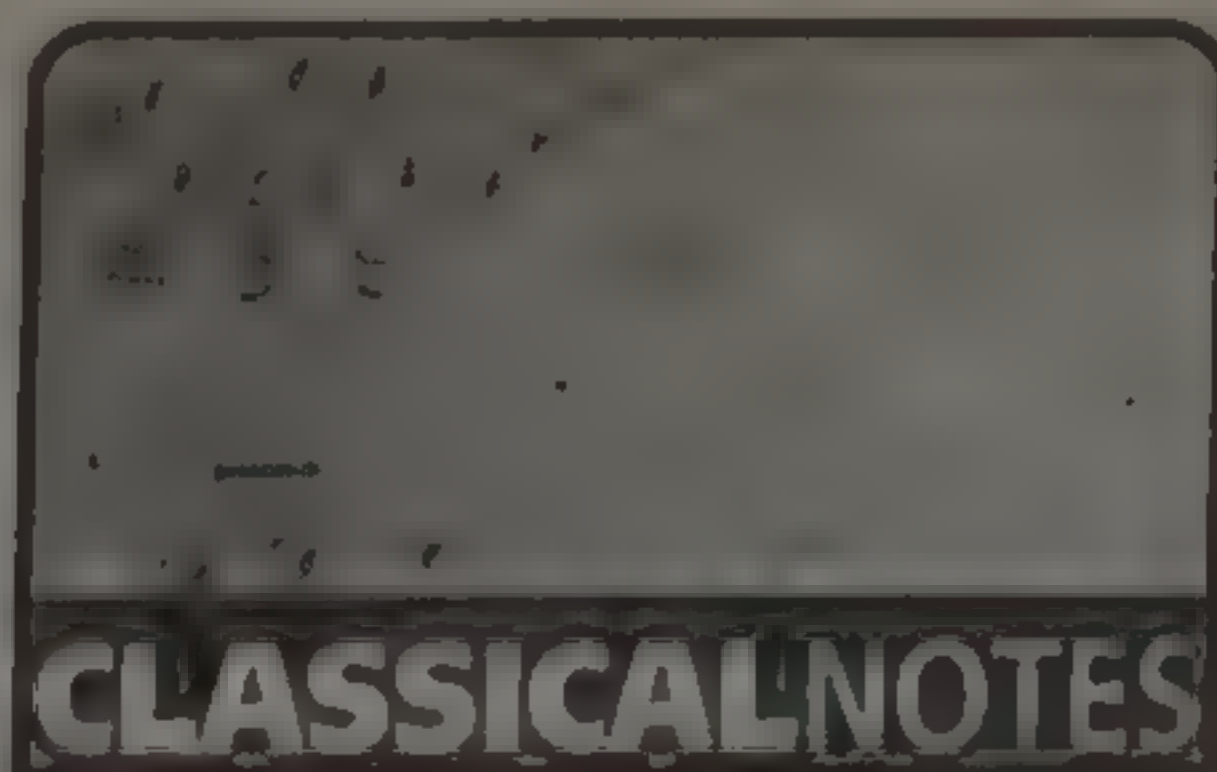
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CLASSICALNOTES

By ALLISON KYDD

Grzegorzian chance

Though the potential exodus of core musicians from the Edmonton Symphony Orchestra after Maestro Grzegorz Nowak announced plans for a new symphony orchestra in Edmonton caught most of the musical headlines this week, revolution wasn't the only news in the classical music scene. For instance, the Edmonton Youth Orchestra (EYO) and the Edmonton branch of the Alberta Registered Music Teachers Association (ARMTA) sponsored the Northern Alberta Concerto Competition at Muttart Hall (Alberta College) on Jan-

uary 13. Eileen Lee, administrator for the EYO, explains that this is an important competition because "the standard of competitors is very high, and many winners have made successful careers in music." This year's winners are: Silas Yeung (intermediate piano); Yelin Nan (senior piano); runner-up: Sarah Hoyt) and Lana Armstrong (voice).

Coming up at Muttart Hall is the return of the popular Spectrum series (Sunday, January 20, at 2 p.m.). In this series of chamber concerts, Conservatory of Music faculty try out some new configurations, both in music and in onstage partnerships. Ideally, the music will be new to audiences, thereby creating a fresh experience. An example on Sunday's program, called "Schnitzel, Empanada and a Bottle of Scotch," is Beethoven's *Scottish Songs*. Robbie Burns's birthday is coming up, but how many of us would associate Beethoven with the genre? Soprano Dianne Nelsen, baritone Ron Nelsen and tenor Lary Benson will join violinist Frank Ho,

cellist Tanya Prochazka and pianist Alexandra Munn.

Convocation Hall at the University of Alberta was also busy this week. At 8 p.m. on January 18, pianist Janet Scott Hoyt will be part of a novel duo with tuba player Dennis Miller as part of the Department of Music's "Faculty and Friends" series. Their program includes works by Paul Hindemith, Herbert L. Clarke and Robert Schumann.

Also at the University of Alberta at 8 p.m. on the 18th: Vivace (flutist Kathleen Schoen, violinist Thomas Schoen, violist Marian Moody and cellist Diana Nuttall) plays at the Faculty Club's Papaschase Room. Vivace stands for "Very Interesting Variety of Chamber music Ensemble," and the concert, called the Palm Court Project, is advertised as "another evening of salon favourites from the turn of the last century in a party atmosphere."

Fortunately, this is not a high-pressure weekend for the ESO, since January 21 has been pinpointed as the day when the musicians will identify their loyalties. For audiences, the drama began on Tuesday's announcement that the ESO was not renewing Grzegorz Nowak's contract. Two days later, Nowak, who has been the artistic director of the ESO since 1995, announced from New York that he had been asked to form his own orchestra, that four million dollars in start-up money was in place and that 80 per cent of the musicians in the present orchestra supported him. The new orchestra, to be called the Edmonton Philhar-

monia, would play more concert sign bigger names as guest performers, give its musicians more into the program and pay the more money.

To outsiders, this news came of the blue and quickly turned into soap opera. Even Elaine Calder, ESO's chief executive officer since October 2001, reacted with uncharacteristic abandon, admitting she was "appalled" by developments. Sunday, however, she was concentrating on "find[ing] the right solution" (one that would work both for musicians and the organization as a whole). She also expressed some exasperation over comments that the ESO is top-heavy. The ratio of people in administration to musicians themselves is more like 20 to 56 (the number of core musicians is 40 to 56, she said).

It does appear that the musicians are caught in the middle. Currently without a contract and with the possibility of rollbacks to cover the orchestra's deficit, they seem to have little to lose. On the other hand, a number are nearing retirement age. Are they likely to risk present comfort (such as it is) and their pensions by defecting to something untried? Some have described themselves as "surprisingly calm" considering the circumstances, and are undoubtedly waiting to hear whether the ESO board can sweeten its offer.

As for the possibility of a new orchestra being successful, one musician reader was heard to say of Nowak: "Cheeky bugger, good on you!"



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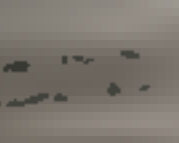
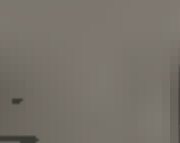
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Here's looking at you, Kitano

Deadpan Japanese auteur goes stateside with *Brother*

By JOSEF BRAUN

Sometimes there's just no point in being accessible. Distinctive Japanese cult director/writer/actor Takeshi Kitano's *Brother* should have been his biggest hit this side of the Pacific to

date: It was his first film shot in the U.S., its dialogue (or, as is largely the case with Kitano, lack thereof) is almost entirely in English, and it chooses as its milieu the racially-charged Los Angeles criminal underground that has permeated popular U.S. films for several years. Yet, inexplicably, after Kitano's

widely admired international breakthrough *Fireworks* and his (supposedly) more palatable, while still thoroughly anarchic, coming-of-age film *Kikujiro*, *Brother*, despite enthusiastic response at several major festivals, never played very widely on our continent (it didn't play in Edmonton at all) and is only now available on video.

Given our culture's ongoing adoration of Asian films with lots of stylized violence, I would have thought that *Brother*—Kitano's return to the yakuza genre and his most vicious, bloodiest film to date, with a body count that's virtually incalculable—would have capitalized on the success of the ultra-violent *Fireworks*, particularly after the general indifference that greeted *Kikujiro*. Maybe it's a post-September 11 thing; violence in Kitano's work comes without

catharsis, without clear meaning and, most significantly, without hope. Not an easy sell these days.

I think my favourite aspect of Kitano's films is that they build more like an extended piece of modern music than a conventional narrative (a parallel made overt in the title of his 1993 film *Sonatine*). You could say that *Brother* is built on two themes in counterpoint: the dominant (or American) one is a riff on the universal concept of "brotherhood tried by crisis," while the other (or Japanese) one is a brutal series of acts of self-mutilation intended as expressions of devotion. Kitano is less concerned with the philosophical ramifications that come with these ideas than with presenting them in direct, explicit opposition. In a nutshell, Kitano's found a brilliant, new, refreshingly unromantic way of exploring one of the genre's oldest premises: the traditional gangster values of the old world meeting with disaster and tragedy in the new.

Ken and barbarian

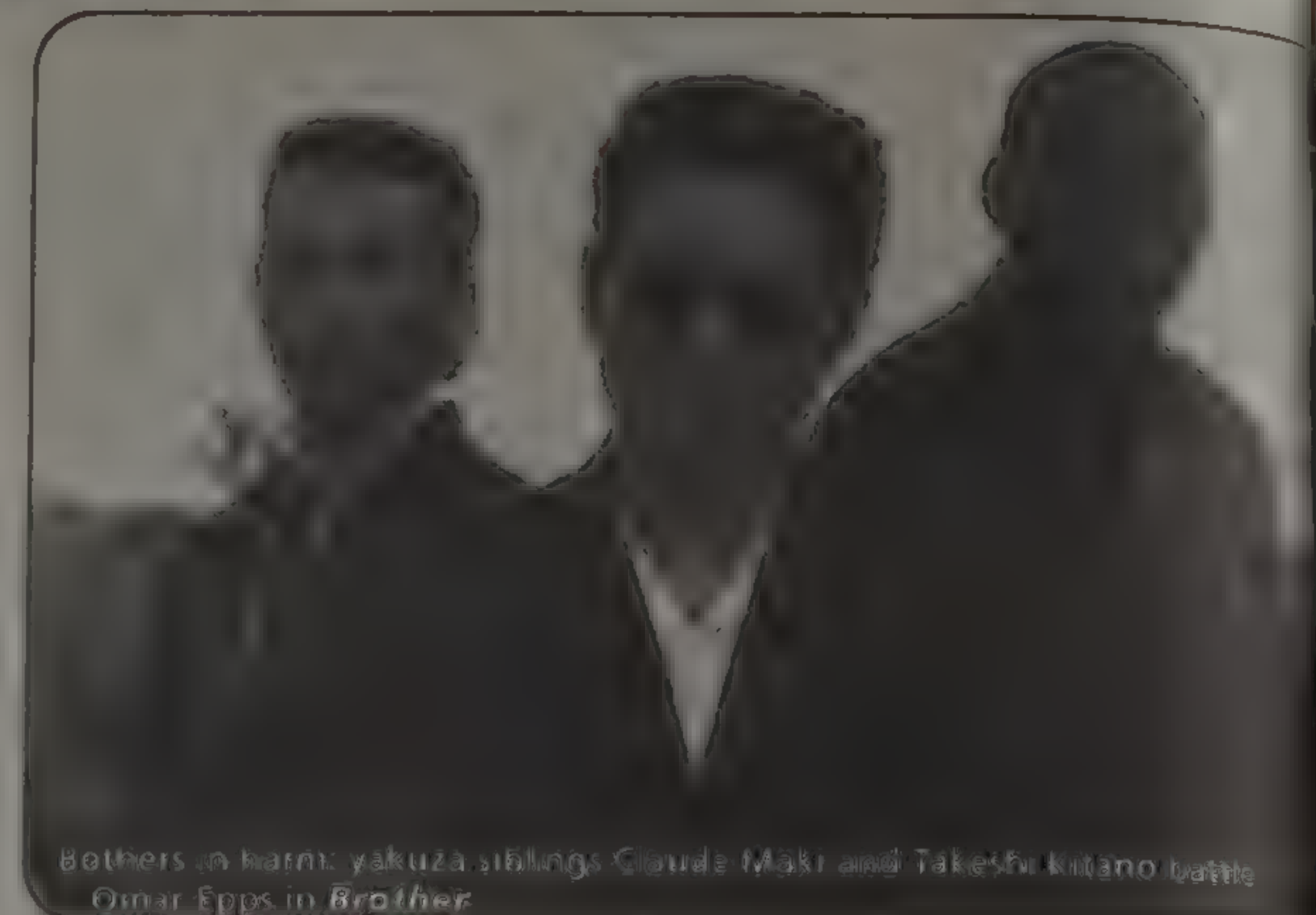
Kitano plays Aniki Yamamoto, a cold-blooded, exiled yakuza who's in L.A. to meet up with his little brother Ken (Claude Maki), whom he sent to the U.S. years before for a college education. But as soon as he begins his search, Aniki discovers that Ken has given up school and legitimate work and is now "in some big trouble with black guys." Although pre-

sumably displeased with Ken's falling into the family trade (although Kitano moves his face so little it's hard to be sure), Aniki takes the opportunity to show Ken and his lowlife pals how organized crime is really done and immediately sets out to establish them as powerful and much-feared drug lords. Ambition and unfamiliarity breed ill fortune, however, and the chaos that erupts when the yakuza come to town soon threatens to consume Ken and Aniki himself.

It's best not to get too caught up in *Brother's* narrative, though; the plot mechanics of any Kitano film are never as important as the mood and tone. One needn't fear any kind of a slackening of the old Kitano muscles

here (his inventiveness in the realm of gunplay is still very much effect—note the strobe-lit shootout, or the terrifying scene in which Aniki and Ken massacre Mexicans who provoke them with racial slurs)—or some kind of Hollywood sellout. Kitano, with his deadpan mannerisms and demented stunts, acknowledges his fresh surroundings while remaining completely true to himself. How to best characterize the translation of Kitano's Japanese into American English? Well, it sounds kinda like Jim Jarmusch. ☐

Brother
Directed by Takeshi Kitano • Starring Beat Takeshi, Omar Epps and Claude Maki • Now on vid



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FILMWEEKLY

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Black Hawk Down (CO, FP, GR) Josh Hartnett, Tom Sizemore, Ewan McGregor and Eric Bana star in *Hannibal* director Ridley Scott's vivid war film, an account of the disastrous 1993 Battle of Mogadishu, which began with two U.S. helicopters being shot down and ended with the deaths of hundreds of Somalis and Americans. Based on the book by Mark Bowden.

Crushed (M) A compilation of short recent works by prolific Canadian video artist Meesoo Lee. *Zeidler Hall, The Citadel*; Thu, Jan 17, 7pm

Erotic Tales (M) A collection of sexually-themed short films by international directors, originally created for German television. **Program V:** *Can I Be Your Bratwurst Please?* (dir: Rosa von Praunheim); *Georgian Grapes* (dir: Georgi Shengelaya); *The Red Garter* (dir: Markus Fischer); Fri, Jan 18, 7pm/Sun, Jan 20, 9pm

Program VI: *Dream a Little Dream* (dir: Antonis Kokkinos); *Kimono* (dir: Hal Hartley); *The Night Nurse* (dir: Bernd Helber); Fri, Jan 18, 9pm/Sun, Jan 20, 7pm. **Program VII:** *On Top Down Under* (dir: Fridrik Thor Fridriksson); *The Gas Station* (dir: Jos Stelling); *Angela* (dir: Amos Kollek); Sat, Jan 19, 7pm/Mon, Jan 21, 9pm. **Program VIII:** *The Summer of My Dying* (dir: Susan Streitfeld); *Powers* (dir: Petr Zelenka); *Why Don't We Do It in the Road?* (dir: Eoin Moore); Sat, Jan 19, 9pm/Mon, Jan 21, 7pm. *Zeidler Hall, The Citadel*

In the Bedroom (GA) Sissy Spacek, Tom Wilkinson, Marisa Tomei and Nick Stahl star in director Todd Field's powerful domestic drama about a New England couple whose marriage begins to fall apart as a result of their son's affair with an older woman, newly separated from her abusive husband. Based on a short story by Andre Dubus.

Snow Dogs (CO, FP, GR) Cuba Gooding Jr., James Coburn and Graham Greene star in *Jingle All the Way* director Brian Levant's family comedy about a big-city writer who decides to participate in Alaska's grueling 17-day-long Iditarod dogsled race. Very loosely based on Gary Paulsen's book *Winterdance: The Fine Madness of Running the Iditarod*.

FIRST-RUN MOVIES

All (CO, FP) Will Smith, Michael Michele, Jon Voight, Jamie Foxx and Jada Pinkett Smith star in *The Insider* director Michael Mann's film about boxer Cassius Clay, his rise to fame during the 1960s, his refusal to fight in Vietnam and his eventual emergence as pop culture icon Muhammad Ali.

Amélie (CO, P) Audrey Tautou and Mathieu Kassovitz star in *The City of Lost Children* director Jean-Pierre Jeunet's whimsical, wildly imaginative fable about a lonely young Parisian woman who begins secretly performing good deeds for the unhappy people in her neighbourhood. In French with English subtitles.

A Beautiful Mind (CO, FP) Russell Crowe, Jennifer Connelly, Ed Harris and Paul Bettany star in *How the Grinch Stole Christmas* director Ron Howard's biopic about John Forbes Nash, the Nobel Prize-winning mathematician whose research laid the groundwork for the "game theory" of economics, and his lifelong battle with paranoid schizophrenia. Based on the book by Sylvia Nasar.

Beauty and the Beast (SC) An IMAX presentation of the 1991 animated film about the romance that slowly blossoms between a young woman and a formerly handsome prince labouring to lift the spell that has transformed him into a hideous animal. Songs by Alan Menken and Howard Ashman.

Behind Enemy Lines (CO) Gene Hackman and Owen Wilson star in director John Moore's flag-waving action thriller about a Navy pilot's desperate efforts to stay alive after his plane is shot down by Serbians during a reconnaissance mission over a Bosnian demilitarized zone.

Gosford Park (CO) Maggie Smith, Helen Mirren, Eileen Atkins, Kristin Scott Thomas, Kelly MacDonald, Michael Gambon, Emily Watson and Clive Owen star in *Short Cuts* director Robert Altman's satirical, densely populated murder mystery, in which aristocrats, servants, Hollywood producers and bumbling detectives intermingle at a British country estate in the 1930s.

Harry Potter and the Philosopher's Stone (CO, FP, GR) Daniel Radcliffe, Emma Watson, Rupert Grint, Richard Harris, Alan Rickman and Maggie Smith star in *Mrs. Doubtfire* director Chris Columbus's big-screen adaptation of J.K. Rowling's massively popular children's book about a boy's eventful first year as a student at a magical school for wizards.

Haunted Castle (SC) *Alien Adventure* director Ben Stassen's computer-animated 3-D IMAX film follows a rock musician's journey through a creepy mansion.

How High (CO) Method Man and Redman star in director Jesse Dylan's pothead comedy about two stoners who are accepted to Harvard University after smoking a special I.Q.-boosting strain of marijuana, but are forced to fend for themselves when their stash runs out.

Impostor (CO) Gary Sinise, Madeleine Stowe and Vincent D'Onofrio star in *Don't Say a Word* director Gary Fleder's adaptation of Philip K. Dick's paranoia-drenched short story about a weapons engineer who invents a new alien-fighting weapon, only to wind up suspected of being an alien himself.

Jimmy Neutron: Boy Genius (CO, FP) Writer/director John A. Davis's computer-animated feature, based on the cable TV series, about a klutzy but brilliant young inventor whose gadgets come in handy when aliens kidnap every adult in his neighbourhood.

Joe Somebody (CO) Tim Allen, Julie Bowen, Jim Belushi and Kelly Lynch star in *The Santa Clause* director John Pasquin's suburban comedy about a divorced white-collar drone who becomes unexpectedly popular once he vows revenge on a co-worker who beat him up in front of his daughter.

Kate and Leopold (CO, GR) Meg Ryan, Hugh Jackman and Liev Schreiber star in *Girl, Interrupted* director James Mangold's time-travelling romantic comedy about an unlucky-in-love single gal who falls in love with a 19th-century gentleman who is accidentally transported into present-day New York.

The Lord of the Rings: The Fellowship of the Ring (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen and Christopher Lee star in *Heavenly Creatures* director Peter Jackson's epic film adaptation of the first volume in J.R.R. Tolkien's series of fantasy novels about a quest to destroy an evil, all-powerful ring.

The Majestic (CO) Jim Carrey, Martin Landau and Laurie Holden star in *The Green Mile* director Frank Darabont's Capra-esque fable, set in 1951, about a blacklisted Hollywood

screenwriter who wanders into a picturesque small town while suffering from amnesia, and is mistaken for the long-lost son of the proprietor of the local movie theatre.

Monsters, Inc. (CO, FP, GR) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Docter and David Silverman's computer-animated comedy about a little girl who accidentally steps through a portal into Monstropolis, the world all the creatures who lurk under beds and inside closets call home.

Not Another Teen Movie (FP) Jaime Pressly, Mia Kirshner, Lacey Chabert and Randy Quaid star in director Joel Gallen's raunchy spoof of teen movies such as *Never Been Kissed*, *She's All That* and *Bring It On*.

Ocean's Eleven (CO, FP) George Clooney, Matt Damon, Brad Pitt, Andy Garcia and Julia Roberts star in *Traffic* director Steven Soderbergh's remake of the 1960 Rat Pack cult film about a gang of hipster criminals with a plan to knock over three Las Vegas casinos on the very same night.

Orange County (CO, FP) Colin Hanks, Jack Black and Mike White star in *Zero Effect* director Jake Kasdan's teen comedy about a studious high school graduate who enlists the aid of his stoner older brother when a clerical error results in his being refused admittance to Stanford University.

The Royal Tenenbaums (CO, FP) Gene Hackman, Gwyneth Paltrow, Ben Stiller, Luke Wilson, Owen Wilson

and Anjelica Huston star in *Rushmore* director Wes Anderson's offbeat, whimsical comedy about the patriarch of a celebrated family of child prodigies who makes a last-ditch attempt to heal his relationship with his estranged offspring.

The Shipping News (CO, P) Kevin Spacey, Julianne Moore, Cate Blanchett and Judi Dench star in *Chocolat* director Lasse Hallström's adaptation of E. Annie Proulx's award-winning novel about a struggling journalist who decides to recuperate from recent family trauma by moving back to a small Newfoundland fishing town with his young daughter.

Vanilla Sky (CO, FP, GR) Tom Cruise, Penelope Cruz, Cameron Diaz and Kurt Russell star in *Jerry Maguire* writer/director Cameron Crowe's eerie drama (a remake of Almodóvar's 1997 Spanish film *Open Your Eyes*) about a shallow playboy whose life becomes a surreal nightmare after he is horribly disfigured in a car crash.

LEGEND

CO: Cineplex Odeon, 444
EFS: Edmonton Film Society, 433-1337
FP: Famous Players
GA: Garneau Theatre, 433-0728
GR: Grandin Theatre, 433-0728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEM: 484-8581

PARAMOUNT THEATRES

"The Lord of the Rings" #101, 22 St. Winston Churchill Ave., St. Albert
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1 Kate And Leopold (PG) 118min	12 10, 2 10, 6 10, 9 00
2 Monsters Inc (G) 93min	12 20, 2 10
2 Vanilla Sky (14A) 138min Coarse Language, Sexual Content	6 10, 8 50
3 Harry Potter (PG) 150min Frightening Scenes	2 30
3 Life As A House (14A) 123min Mature Themes, Sexual Content	6 20, 8 40
4 Black Hawk Down (18A) 144min Gory War Violence	12 00, 2 50, 6 00, 8 50
5 Snow Dogs (G) 100min	12 30, 3 30, 6 10, 8 30

FAMOUS PLAYERS

WEM 433-0728

ALL (14A)
THX Fri Sat Mon Tue Wed Thu 6:45 10:20 Sun 10:20

BEAUTY AND THE BEAST (G) IMAX 2D. No passes
no coupons Fri Sun Mon Tue Wed Thu 10:30 12:30 2:30 4:30
7:00 9:00 Sat 12:30 2:30 4:30 7:00 9:00

BLACK HAWK DOWN (18A) Gory war violence
THX 12:50 1:10 3:50 4:20 7:10 7:40 10:40 11:00

HARRY POTTER AND THE PHILOSOPHER'S
STONE (PG) Frightening scenes THX Fri Sat Sun Mon Tue
Thu 12:40 4:00 7:20 10:30 Wed 12:30 3:30 10:30

HAUNTED CASTLE In 3D (PG) May frighten younger
children Sat 11:00

JIMMY NEUTRON: BOY GENIUS (G)
THX 2:00 4:15

THE LORD OF THE RINGS: THE FELLOWSHIP OF
THE RING (14A) Violent scenes THX Fri Sat Mon Tue
Wed Thu 12:30 1:00 4:30 5:00 8:30 9:00 9:30 Sun 12:30 1:00
5:00 8:30 9:00 9:30

MONSTERS, INC. (G) THX 2:10 5:10

OCEAN'S ELEVEN (PG) Coarse language
THX 1:50 4:50 7:50 10:50

ORANGE COUNTY (14A) THX 1:20 3:40 6:50 9:20

THE ROYAL TENENBAUMS (14A)
THX 1:40 4:40 7:30 10:15

SNOW DOGS (G) THX 1:30 4:10 7:15 9:40

VANILLA SKY (14A) Coarse language, sexual content
THX 12:45 4:05 7:35 10:45

WWF: ROYAL RUMBLE
Classification not available THX Sun 5:00

SHOWTIMES EFFECTIVE: Fri, Jan. 18 - Thu, Jan. 24.

PARAMOUNT THX (1811) Jasper Ave. 433-0107

ORANGE COUNTY (14A) Fri Mon Tue Wed Thu 7:15 9:20
Sat Sun 2:30 4:30 7:15 9:20

WESTPORT 112 Ave. Grande Rd. 433-8716

A BEAUTIFUL MIND (PG) Mature content. Fri Mon Tue
Wed Thu 6:50 9:50 Sat Sun 12:50 3:40 6:50 9:50

BLACK HAWK DOWN (18A) Gory war violence Fri Mon
Tue Wed Thu 7:30 10:00 Sat Sun 1:00 4:00 7:00 10:00

HARRY POTTER AND THE PHILOSOPHER'S STONE
(PG) Frightening scenes. Sat Sun 12:40 3:50

THE LORD OF THE RINGS: THE FELLOWSHIP OF
THE RING (14A) Violent scenes Fri Mon Tue Wed Thu 8:15
Sat Sun 12:30 4:15 8:15

OCEAN'S ELEVEN (PG) Coarse language. 7:10 9:40

BAYVIEW 171 Ave. Ontario 433-8777

HARRY POTTER AND THE PHILOSOPHER'S STONE
(PG) Frightening scenes. Fri Mon Tue Wed Thu 6:40 9:40 Sat
Sun 12:30 3:30 6:40 9:40

JIMMY NEUTRON: BOY GENIUS (G) Fri Mon Tue Wed
Thu 7:20 9:20 Sat Sun 1:00 3:15 7:20 9:20

MONSTERS, INC. (G) Fri Mon Tue Wed Thu 7:00 9:10 Sat
Sun 2:00 4:30 7:00 9:10

NOT ANOTHER TEEN MOVIE (18A) Crude sexual content
throughout. Fri Mon Tue Wed Thu 6:55 9:15 Sat Sun 1:40
3:50 6:55 9:15

ORANGE COUNTY (14A) Fri Mon Tue Wed Thu 7:30
10:00 Sat Sun 1:50 4:20 7:30 10:00

SNOW DOGS (G) Fri Mon Tue Wed Thu 7:15 9:30
Sat Sun 1:30 4:00 7:15 9:30

VANILLA SKY (14A) Coarse language, sexual content. Fri
Mon Tue Wed Thu 6:50 7:10 9:35 9:50
Sat Sun 12:45 1:15 3:40 4:10 6:50 7:10 9:35 9:50

The New York Times

"IT FEELS ALMOST
MIRACULOUS."
A SHIMMERING PIECE OF ART."

A film by Todd Field

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The Orange and the green

comedy
doesn't gel, but at
least Jack Black's in it

JOSEF BRAUN

After spending his youth on a on-surfer-dude autopi-
cally (California rich kid
Brunker (Colin Hanks) is jolt-
ed to the first stirrings of adulthood
by the accidental death of a surfer pal
and the serendipitous discovery of a
buried in the sand. After read-
ing the novel 52 times (man, I didn't
read 52 novels in high school),
he decides to abandon water
and nourish his new calling as
a poet. American
comedy
churns
novella, great-
improves his
and applies to
and, where the author whose
he inspired him teaches. But
un's plans are thwarted by an
apt school counselor (the usually
comic Lily Tomlin, looking rather
comfortable) who sends off the
long transcripts, leaving Shaun
no other choice but to dash off
Stanford and plead his case.

Shaun's comic struggle to force
his way into college (he's both hin-
dered and helped by his rampaging,
highly dysfunctional family) consti-
tutes the bulk of director Jake Kas-
dan's kooky sophomore feature
Orange County. Yet, as scripted by
the White (who also wrote and
directed in the impressive, disturbing
Black and Buck), the film wears pre-
sensions toward something meatier
than its sleeve. The result is confusing
and a little half-assed: It's like White
wanted a whimsical Portrait of the
Artist while Kasdan was all fired up
and cut into the *American Pie* fran-
chise—*Orange County* is rife with
disabled people in runaway
wheelchairs, kinky teenage sexual
mundo, humping dogs (will they



Polp fiction: Jack Black and Colin Hanks in *Orange County*

ever get old?), the obligatory smat-
tering of middle-aged comic actors
searching for a comeback project
(Tomlin is joined in her
quest by Chevy
Chase, Harold
Ramis and Cather-
ine O'Hara) and a
bland, relentless rock soundtrack.

Compact Fisk

Neither White's nor Kasdan's aspira-
tions pay off because White never
provides any insight into what it
means to discover one's latent talent
(I never thought a movie would make
me admire *Finding Forrester* so much
by comparison), while Kasdan shows
limited talent for pacing or orches-
trating zany comedy. The film's cli-
max is undercut by the jarring
revelation of Shaun's absurd level of
genius (he meets his hero and the
guy makes Shaun's first crack at writ-
ing sound like goddamn *War and
Peace*) and the feel-good resolution
rings utterly false. As well, Shaun's
seemingly masterly artistic abilities
are far from embodied by the
squirmy young Hanks; he's certainly
cute and can screw up his face as well
as his Dad (he's the disturbingly per-
fectly amalgamated offspring of Tom
Hanks and Rita Wilson), but so far
shows little of Tom's generally win-
some presence. (*Orange County* is full

of Hollywood brats: Kasdan is son to
Lawrence and Shaun's girlfriend,
Schuyler Fisk, is daughter to Sissy
Spacek and Jack Fisk.)

Yet I'm probably coming down
too hard on *Orange County*. Despite
the humdrum feel of this thing, it
does have a fair peppering of high-
lights—most of which include Jack
Black. Though he once again plays
the insufferable asshole (I'm always
ready to tire of him, but it hasn't
happened yet), Black seems able to
breathe life into even the most
mediocre material. As Shawn's drug-
addled big brother Lance, Black's
first appearance has him throwing
up something white and foamy on
Shaun's first story; later on, we see
him do nothing more than get off
the couch, look out the front door
to check to see if there's any mail
for brother (who is anxiously await-
ing his acceptance letter from Stan-
ford) and then hilariously respond
with a deadly "You owe me, buddy!"
Still later, Black seduces *Happiness*'
Jane Adams by crashing through a
window in stinky athletic gear and
suggesting he "get naked and start
the revolution!" How do you
decline an offer like that? **V**

Orange County

Directed by Jake Kasdan • Starring
Colin Hanks, Jack Black and Schuyler
Fisk • Now playing

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Rated 14A

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SHOWING AT BOTH CINEMAS

Showtimes for Fri, Jan. 18 - Thu, Jan. 24.

SPY GAME (14A) Sat-Sun 11:05
Daily 1:45 2:15 5:00 7:20 9:30 Midnight Fri Sat only 12:45

OUT COLD (14A) Crude content Sat-Sun 11:15
Daily 2:15 5:00 7:20 9:30 Midnight Fri Sat only 12:45

DOMESTIC DISTURBANCE (14A) Sat-Sun 11:35
Daily 1:55 4:40 7:10 9:25 Midnight Fri Sat only 12:05

FROM HELL (18A) Gory violence Disturbing scenes Sat-Sun 11:05
Daily 1:35 4:25 7:15 9:55 Midnight Fri Sat only 12:25

K-PAX (PG) Coarse language Sat-Sun 11:10
Daily 1:40 4:20 7:00 9:35 Midnight Fri Sat only 12:00

BLACK KNIGHT (PG) Crude content Sat-Sun 11:30
Daily 2:00 4:15 7:05 9:20 Midnight Fri Sat only 11:55

MAX KEEBLE'S BIG MOVE (14A) Sat-Sun 11:45 Daily 1:50 4:10

THE ONE (14A) Violent scenes Sat-Sun 11:50
Daily 2:20 4:50 7:35 9:50 Midnight Fri Sat only 11:50

SHALLOW HAL (14A) Sat-Sun 11:25
Daily 2:05 4:35 7:30 10:00 Midnight Fri Sat only 12:25

RIDING IN CARS WITH BOYS (PG) Mature themes
Daily 1:15 4:00 6:50 9:40 Midnight Fri Sat only 12:15

CORKY ROMANO (PG) Coarse language Sat-Sun 11:55 Daily 4:45 7:45

13 GHOSTS (18A) Gory violence
Daily 2:25 10:15 Midnight Fri Sat only 12:10

DON'T SAY A WORD (14A) Violent scenes
Daily 7:25 10:05 Midnight Fri Sat only 12:35

RAT RACE (PG) Coarse language Sat-Sun 11:40
Daily 2:10 4:55 7:40 10:10 Midnight Fri Sat only 12:30

CINEMEX ODEON CINEMAS

TALKING MOVIE LISTINGS 444-5468

Showtimes for Fri, Jan. 18 - Thu, Jan. 24.

EDMONTON CITY CENTRE CINEMAS
Phase II, 10200-102 Ave. 421-7020

A BEAUTIFUL MIND PG
Mature content No passes Daily 1:00 4:00 7:00 9:50

ALI 14A
DTS Digital Daily 12:00 9:40

BLACK HAWK DOWN 18A
Gory war violence DTS Digital No passes Daily 12:10 3:30 6:50 10:00

GOSFORD PARK 14A
DTS Digital Daily 12:40 3:50 6:40 9:30

HARRY POTTER AND THE PHILOSOPHER'S STONE PG
Frightening scenes DTS Digital Daily 3:10 6:30

I AM SAM PG
Coarse language DTS Digital Sneak preview Sat 7:00

KATE AND LEOPOLD PG
DTS Digital Daily 12:20 3:00 6:35

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 14A
Violent scenes No passes On 2 screens DTS Digital Daily 12:30 4:30 8:30 9:20

OCEAN'S ELEVEN PG
Coarse language DTS Digital Daily 12:50 3:40 7:30 10:30

THE ROYAL TENENBAUMS 14A
DTS Digital Daily 1:20 4:20 7:20 10:20

VANILLA SKY 18A
Coarse language, sexual content DTS Digital
Fri Sun-Thu 1:10 4:10 7:10 10:10 Sat 1:10 4:10 9:35

WESTPHALL & KIVANAS
Phase I, Entrance 44 444-1331

AMÉLIE 14A
DTS Digital Fri Mon-Thu 6:40 9:20 Sat 1:05 3:40 9:40
Sun 1:05 3:40 6:40 9:20

A BEAUTIFUL MIND PG
Mature themes DTS Digital No passes
Fri Mon-Thu 6:50 9:40 Sat-Sun 1:00 3:50 6:50 9:40

BEHIND ENEMY LINES 14A
Daily 9:45

GOSFORD PARK 14A
DTS Digital Fri Mon-Thu 7:00 10:00 Sat-Sun 1:10 4:00 7:00 10:00

HOW HIGH 18A
Crude content throughout DTS Digital
Fri Mon-Thu 7:40 10:20 Sat-Sun 1:50 4:30 7:40 10:20

I AM SAM PG
Coarse language DTS Digital Sneak preview Sat 7:00

IMPOSTOR 14A
DTS Digital Fri Mon-Thu 7:30 Sat-Sun 1:40 4:40 7:30

JOE SOMEBODY PG
DTS Digital Sat-Sun 1:15

KATE AND LEOPOLD PG
DTS Digital Fri Mon-Thu 7:10 10:10 Sat-Sun 1:30 4:10 7:10 10:10

THE MAJESTIC PG
DTS Digital 6:30 9:30

THE SHIPPING NEWS 14A
Mature themes DTS Digital Fri Mon-Thu 7:20 9:50 Sat-Sun 1:20 4:20 7:20 9:50

CLARKSON KANE CINEMAS
4212130th Street 472-7660

A BEAUTIFUL MIND PG
Mature content DTS Digital No passes Daily 1:00 4:20 7:30 10:10

ALI 14A
DTS Digital Fri Sun-Thu 7:15 10:20 Sat 9:45

BLACK HAWK DOWN 18A
Gory war violence DTS Digital No passes Daily 12:50 4:10 7:10 10:15

HARRY POTTER AND THE PHILOSOPHER'S STONE PG
Frightening scenes DTS Digital Daily 12:40 3:50 6:50

I AM SAM PG
Coarse language DTS Digital Sneak preview Sat 7:00

JIMMY NEUTRON: BOY GENIUS G
DTS Digital Daily 1:00 3:00

KATE AND LEOPOLD PG
DTS Digital Daily 12:15 10:05

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 14A
Violent scenes No passes On 2 screens
Daily 12:30 3:00 4:30 6:30 8:30 10:00

MONSTERS, INC. G
DTS Digital Daily 12:20 2:30 4:50

OCEAN'S ELEVEN PG
Coarse language DTS Digital Daily 5:00 7:20 9:50

ORANGE COUNTY 14A
DTS Digital Daily 1:20 4:40 6:45 9:20

SNOW DOGS G
DTS Digital Daily 1:10 3:30 7:00 9:20

VANILLA SKY 14A
Coarse language, sexual content DTS Digital Daily 12:45 3:40 6:40 9:30

WESTPHALL & KIVANAS
Gervais Rd. St. Albert Trail S.E. 459-1040

ALI 14A
Fri 6:30 9:45 Sat-Sun 12:00 3:15 6:30 9:45 Mon-Thu 6:30

A BEAUTIFUL MIND PG
Mature content No passes Fri 7:00 10:00 Sat-Sun 12:15 3:30
7:00 10:00 Mon-Thu 7:00

BEHIND ENEMY LINES 14A
Fri 6:45 9:15 Sat-Sun 12:45 4:15 6:45 9:15 Mon-Thu 6:45

HOW HIGH 18A
Crude content throughout Fri 7:15 10:00
Sat-Sun 1:15 3:30 7:15 10:00 Mon-Thu 7:15

IMPOSTOR 14A
Fri 6:45 9:15 Sat-Sun 1:15 4:00 6:45 9:15 Mon-Thu 6:45

JIMMY NEUTRON: BOY GENIUS G
Fri 6:45 7:30 8:45 9:30 Sat-Sun 1:30 3:00 4:15 6:45
7:30 8:45 9:30 Mon-Thu 6:45 7:30

LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 14A
Violent scenes No passes On 2 screens Fri 7:30 8:30 Sat
Sun 12:30 2:30 4:30 7:30 8:30 Mon-Thu 6:30 7:00

THE MAJESTIC PG
Fri 6:30 9:45 Sat-Sun 12:00 3:15 6:30 9:45 Mon-Thu 6:30

OCEAN'S ELEVEN PG
Coarse language Fri 7:00 9:30
Sat-Sun 12:45 3:45 7:00 9:30 Mon-Thu 7:00

ORANGE COUNTY 14A
Fri 7:15 9:30 Sat-Sun 1:00 4:00 7:15 9:30 Mon-Thu 7:15

In the Bedroom is a wide-awake masterpiece

Todd Field delivers an emotionally overpowering film debut

By JOSEF BRAUN

Based on a short story by Andre Dubus, Todd Field's remarkable feature debut *In the Bedroom* is a lucidly tender but ultimately very sad film. In its lack of flashy spectacle, its affection for the simple beauties of everyday life and its vigilant focus on nuanced performances, it feels like a "small" film—but *In the Bedroom* takes the viewer so far along its shadowy path, caked with murky emotional residue, that it attains a strange, understated grandiosity. It surprised me, transfixed me, infected me and I loved it.

Set in Camden, Maine, *In the Bedroom* centres around the Fowler family: Matt (Tom Wilkinson), a warm, easygoing—perhaps to a fault—local doctor; Ruth (Sissy Spacek), his somewhat more taciturn wife, a high school choir teacher; and their only son, the endearing young architecture student Frank (Nick Stahl), whose romantic relationship with Natalie (Marisa Tomei), an older mother of two, his parents quietly frown upon. The film begins with Frank and Natalie enjoying their

light, blissful summertime love—Frank resumes college soon and consoles his parents by claiming that returning to school will end the relationship. In these first scenes, Field unveils a lovely sense of idyllic calm before the slowly building storm, creating layers of foreshadowing in both his dialogue and compositions that are so clean and straightforward they seem innocuous even as they're slowly burrowing in your subconscious.

Don't read any further!

In the Bedroom's narrative is divided roughly into three sections, and as

each part leads into the

next, there is a significant, near-dramatic tonal shift

massaged, but not disguised, by Field's careful pacing. (I

am going to try very hard to disclose as little as I can regarding the nature of these shifts for you, because my own discovery of them was so very rewarding; but honestly, if you're sold on this movie already, you'd best save reading this review until after you see it.) As these shifts occurred, I found myself thinking, "But I wanted it to be about the things it seemed to be about before." Yet, moments later, I was so involved with the film's new direction, and felt such complete verisimilitude in the characters' continuing journeys (aided in no small part by the breathtaking performances) that I no

longer cared where it was taking me.

I usually find that I'm more affected by movies the more I watch them; yet, for a variety of reasons (some quite mysterious to me) I can barely recall ever being as deeply affected by a movie as I was by *In the Bedroom*. It lodged itself inside me right away and stayed there for all of its two-hour-plus running time (and long after, too). Field's exploration of grief, absence and the clandestine ways in which violence enters the lives of ordinary people reminded me as much of the stories of Raymond Carver as they did of Dubus's (whose writing I'm admittedly not as familiar with). Yet where the austerity of Carver's prose allows for a certain level of detachment, Field's approach to this kind of material—equally austere but so heavily reliant on the vivid emotions of the actors—makes his expression that much more immediate and shattering. Field allows us to feel as though we are sitting right there in the big, mostly empty house with the Fowlers. We can feel the drafts, hear the uncomfortable silences, sense the disquiet of waking up in the middle of the night, looking out the window and seeing a man below in the darkness taking apart a swing set in his pyjamas. The empathy is overpowering.

Dubus of process

The Dubus story that inspired *In the Bedroom* is called "Killings," and this title refers not only to the actual,



Sissy Spacek tremors on her son's romance in *In the Bedroom*

physical deaths that occur, but the metaphysical ones too. The grief and anger that sears through these characters' lives causes them to behave in ways that would have previously seemed unthinkable; and by reaching that point of no return, they themselves suffer a very real and harrowing kind of self-destruction. Spacek, Wilkinson and Tomei (whose mature sense of longing for her young lover is heartbreaking) deliver potent, understated, yet astoundingly multi-layered character trajectories that articulate Field's funereal themes with devastating precision. Field never has to resort

to overwrought climaxes (the so time he approaches one, he brilliantly has the scene interrupted a girl selling chocolate bars for charity) because his characters' inner feelings are as visible in their surroundings as they are on their immobile faces. Their grief hangs the air like smoke, and I predict the smoke will linger hauntingly in the memory of anyone who sees *In the Bedroom* for some time to come. **C**

In the Bedroom

Directed by Todd Field • Starring Tom Wilkinson, Sissy Spacek, Nick Stahl and Marisa Tomei • Opens Fri, Jan 18

Kimonos, icicles and rape fantasies

Week Two of *Erotic Tales* is much smarter (and hotter) than the first

By JOSEF BRAUN

To my great relief, the films I was able to sample for Metro Cinema's second week of *Erotic*

Tales (an ongoing series of erotically-themed half-hour films produced for German television and packaged in threesomes for theatrical release) were as consistently intriguing, complex, well-crafted and (most especially) sexy as last week's were almost uniformly limp and cheesy. The caveat to my enthusiastic response, however, is that the pieces I saw were also far more risqué, sometimes perplexing and (in one case at least) ugly and potentially upsetting—though, if you ask me, these qualities are part of what interesting erotic art is all about in the first place.

Hal Hartley's *Kimono* was my favourite, crafted as it is from a highly personal perspective (with unapologetically individual kinks) and willing to challenge the viewer with a wonderfully elliptical narrative that blurs distinctions between dream and waking life. Abandoned upon a lonely country road, a

young woman in a bridal gown wanders lost in shadowy woods until she discovers a dilapidated empty house. Suddenly, wood nymphs appear from behind trees and silently comment on the bride's strange journey and what sounds like voices chopped up by a skipping CD player echo through the landscape. The bride falls asleep in the house, has some kinda crazy, Buñuelian dream in which her underthings turn from white to red and wakes to find a clean, neatly folded kimono left for her to change into if she chooses.

In contrast to the confines (both physical and psychological) of the Western bridal gown, Hartley imbues the kimono with a curious blend of mystery, danger and sensuality; yet by the time his circular narrative reaches its conclusion, he's managed to keep clear of virtually any explicit meanings while maintaining a fluid erotic resonance. Hartley's overt fetishization of impractical footwear and delicate lingerie juxtaposed with the rough bucolic setting is both funny and infectious. The dream section is gorgeously photographed and inventively arranged and edited; images of white feathers and fresh cream spilling luxuriously upon newly-naked thighs burst upon the screen under an incongruous soundscape

that sounds like Rachel's *The Sea and the Bells* played in a crowded subway station. *Kimono* has elements of the dry intellectual playfulness that Hartley is known for, but it's buoyed by an artistic agenda built solely on unfiltered sexual fantasy.

Head cold

Icelandic writer/director Fridrik Thor Fridriksson's *On Top Down Under* is a melancholy cine-poem that, like *Kimono*, is unencumbered by dialogue, the only text being a sonnet by John Keats. And refreshingly, unlike every other film in this series I've been able to see, it's actually a little on the dirty side. Fridriksson contrasts a woman in a lighthouse in Iceland (*On Top*) with a man in a desert house in Australia (*Down Under*), both longing for the other, remembering a romantic interlude they shared bathing together in hot springs some time in the past. Both are in desolate, private places and engage in intriguing acts of masturbation, upon which Fridriksson lingers shamelessly (particularly the woman simulating oral sex with an icicle, the drops of cool water running down her lips, breasts and thighs as she grasps onto its smooth shaft). His piece is the most like sex: it's repetitive, direct, focussed on rhythm and tinged with loss. Needless to say, it's pretty hot stuff.

Not so arousing (In fact, barely



Glaudine Wildie plays Eve in "The Red Garter," part of *Erotic Tales* at the Metro

arousing at all) is Swiss writer-director Markus Fischer's *The Red Garter*, a disturbing little chamber piece that tries to explore rape fantasy in as PC a manner as possible by making the desire for sexual assault mutual to both parties involved: a young man victimizes an older woman; the older woman then victimizes him. While a non-sensationalistic examination of the eros of violence takes a certain bravery, I'm not sure Fischer allows himself enough room to maneuver or transcend the sheer

tawdriness of it all. As well, given the precarious context, it seems a little presumptuous for Fischer to grafting his ideas onto a female protagonist. In any case, some interesting after-movie conversations will undoubtedly follow. **C**

Erotic Tales

Short films directed by Hal Hartley, Fridrik Thor Fridriksson, Markus Fischer and many others • Fri, Jan 18-21, 7 and 9pm • Metro Cinema • 425-92

Elementary, my dear Belke

Shadow Theatre
early resurrects
mutant
resurrection

JOEL MATWYCHUK

ridiculously transparent frauds and foolish spiritualist bunkum. And Doyle's contradictory nature is what lies at the heart of Belke's 1992 comic mystery *The Reluctant Resurrection of Sherlock Holmes*, which Shadow Theatre is reviving starting this Thursday.

The play begins with Doyle (Glenn Nelson) arriving at an English country house to investigate reports of a ghost roaming the grounds. The

theatre
preVUE

owner of the house expects Doyle to ruthlessly debunk such superstitious nonsense, and is tremendously disappointed to discover that, in fact, Doyle may be the most credulous man in England. Luckily, the spirit of Sherlock Holmes (John Kirkpatrick), who Doyle killed off in a story two years earlier, manifests itself to assist the unwilling Doyle in his investigation. "David gave me a couple of biographies of Doyle when we started working on the show," says Nelson, "and the fascination for me was the way he suppresses his logic in order to embrace illogic. But Holmes—his logical side—is still inside of him and you see him saying, 'What are you doing? Ectoplasm! Phantoms! What the hell's the matter with you?'"

Sleuthless people

Providing some extra tension in their relationship is Doyle's palpable

resentment of the incredible popularity of the Holmes character. That aspect of Doyle's character has not been exaggerated; although Doyle was a prolific author of historical romances in the Sir Walter Scott vein, fanciful adventure stories and a meticulously researched three-volume history of the Boer War, it seemed that all anybody ever wanted to ask him about was Sherlock Holmes. (When Doyle killed him off, people actually wore black armbands in the streets of England.) "It must have been very frustrating for Doyle," Kirkpatrick says, "to have a fictional character that was not only more popular than he was, but also that many people thought was real."

"In fact," Nelson says, "many people thought Doyle was just a literary agent for Dr. Watson and that he didn't even write the stories. There are interviews at the time where reporters would ask him why he killed off Sherlock Holmes and he'd say, 'Because I hated him!'"

"But by the time he killed Holmes off," Belke says, "Doyle had written two novels and about a dozen short stories about him—and you can't write a character for that long without investing some of yourself into him." Indeed, just about the only time in Belke's script when Holmes makes a display of his emotions is the scene where he demands that Doyle look at him and simply acknowledge his presence.

Doyle and Watson don't mix?

And so, Kirkpatrick observes, even though Doyle to some extent winds up playing sort of a Watson-like role when the pair teams up to solve the mystery of the haunted mansion, there's a lot more at stake in their relationship than unravelling a few puzzling clues. "Holmes wants Doyle to come to terms with that side of himself," he says. "That he created this character who's still inside of him, and if he acknowledges his part of his personality, he can solve this mystery.... Holmes doesn't want him to be Watson; he wants him to be himself and accept who he is."

Belke has no such urge to repress his own artistic creations. On the contrary, he's more than eager to remount this 10-year-old play, which not only solidified the group of artists—Belke, director John Hudson, actors John Sproule and Coralie Cairns—who continue to be at the core of Shadow Theatre, but which he thinks holds up as well as anything he's ever written. "If I had to do it over again," he says, "I think I'd be hard-pressed to come up with

anything this good." When I ask him about other Sherlock Holmes variants like *The Seven Per Cent Solution* and *Murder By Decree*, his response would seem to apply to his own creation as well: "It's hard," he says, "to beat the originals." ☐

The Reluctant Resurrection of Sherlock Holmes

Varscona Theatre •

Jan 17-Feb 3 • Shadow Theatre •
433-3399 (ext. #3)/420-1757



JOHN KIRKPATRICK finds Glenn Nelson to be creepy in *The Reluctant Resurrection of Sherlock Holmes*

Sock the monkey

the viewer is the butt
the joke in *The Stuffedmonkey Project*

JOEL MATWYCHUK

Everyone knows that
"the butt is funny," so says
artist David Turnbull,
the appeal of *The Stuffed-
monkey Project*, an installation
commissioned by the
City Arts Festi-
val's been turn-
heads for three
now in the lobby

visual arts
preVUE

than the butts, because people want to build some sort of a relationship to them."

The original conception of the piece was to create a tableau of hundreds of sock monkeys sitting on the floor and "watching" a video loop of a real live, non-stuffed monkey jumping up and down. However, that plan proved to be both too logistically complex,

not to mention unsuitable for the space. Instead,


Turnbull and Kitson settled on an image that was simpler and less loaded a comment on the kind of conformity encouraged by the mass media. "Some people will do a double take and then just kind of giggle to themselves," Kitson says, "and that's the response we were looking for. But I think there's also been a lot of confusion from people over the nature of what it is and what it's doing here. But once you say it's visual art, they seem more comfortable and go, 'Oh, okay, I'm not supposed to understand it.' Other people seem to be looking for deeper answers than that guttural response we were hoping for. Of course, there was one kid who looked at it and said, 'Daddy, can you buy me this whole thing?' So that was pretty endearing."



Ass backwards?

But as Turnbull and Kitson talk a little more about the piece (which also includes a series of portraits of each individual sock monkey on the opposite wall), some darker themes emerge. "We directed the viewer's gaze so that what they see when they walk in is the butts," Turnbull says. "But you want to see the heads. But in order to do that, you need to go outside. But because there's that window, you can't get that closeness or see their individual personali-

SEE PAGE 59




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The caveman's valentine

One man's
subterranean misery
gets musicalized in
Floyd Collins

BY PAUL MATWYCHUK

Almost exactly 76 years ago this week, a Kentucky dirt farmer named Floyd Collins set out by himself to explore Sand Cave. At the time, conducting tours of the elaborate and atmospheric caves on their property was one of the few methods available for farm families to take in a little extra income; Collins had already opened an attraction called Crystal Cave, which had met with little success, and he hoped his expedition would uncover something that would be a more lucrative tourist attraction.

Be careful what you wish for: a rock fell on Collins's left foot as he was squeezing through a tight passageway, trapping him 150 feet underground. The small size of the tunnels made rescuing Collins extraordinarily difficult—but as the days passed and news got out about Collins's horrifying plight (largely as a result of the writing of a young reporter named Skeets Miller, who was small enough to be able to wriggle down next to Collins and talk to him face-to-face), Sand Cave



The premature burial: Darren Dunstan and Jeff Haslam in *Floyd Collins*

became the site of what is now commonly thought of as the first modern media circus. Souvenir salesmen, gawkers, buskers, hucksters and reporters from across the country—some 20,000 people—soon converged at the site. But while Collins and his cave became nationally famous, he never got to enjoy any of it. By the time a shaft was constructed to allow rescuers to reach Collins, 17 days after his ill-fated trek into the cave, he was three days dead of exposure, exhaustion and starvation.

Put some *Floyd* on the stereo

This grim tale may appear to be unlikely fodder for a stage musical, but *Floyd Collins*, by Adam Guettel (Richard Rodgers's grandson) and Tina Landau, has been on Leave It to Jane artistic director Tim Ryan's to-do list for several years now—and this week, Ryan (feeling good and several pounds lighter, he reports, after his recent hospitalization) is finally staging his dream project at the Citadel's Rice Theatre with Jeff Haslam in the challenging central role as the unfortunate Floyd. "The score was what first attracted me," Ryan says. "I think it's just phenomenal. And then as I got into it, I loved the theatricality of how the story is told as well. The idea of doing a musical about a guy stuck in a cave seems absurd on the one hand and almost arrogant on the other, just seeing if you can pull it off.... But it's spectacular writing. The first 15 minutes especially [an ambitious sequence in which Collins excitedly explores the cave, his voice echoing off the walls of an enormous cavern he's discovered] really sold me. I was in love with it from the first time I heard the CD."

Guettel's score is a tricky mixture of traditional American musical forms like gospel and bluegrass with sounds and techniques evocative of

early 20th-century European composers like Stravinsky, Bartok and Janacek. "He's one of this new generation of composers," Ryan says, "who grew up listening to pop music but possibly studying classical as well, and who brought in everything they liked when they started writing for Broadway.... He's aware of the whole potential of song; I just get the sense, looking at this show that this guy is really brilliant."

Underground theatre

Ryan doesn't deny that the plot sure sounds depressing—"You read [Miller's articles about Collins] and you can't believe it," he says. "He sees a cloth on Floyd's face and takes it off, and underneath, Floyd's face is blue. The cold and the darkness just got into his bones. There was water constantly dripping onto his forehead—it was like Chinese water torture." Collins's story provided the inspiration for director Billy Wilder's little-seen 1951 film *Ace in the Hole*, which most viewers, including Ryan, find amazingly bleak and ical even 50 years later.

But the director is adamant in his insistence that the show is the opposite of a downer. "I think it's really uplifting," he says. "You get a feeling about what a man can do and how a man can deal with these things. I mean, [the events are] still terrible, but you're moved by Floyd's courage, his blind faith. And it's not even blind, really—he knows what the reality is. But the things that go through his mind at the end are kind of visionary. He thinks about his sister and his brother, he thinks about seeing his mother in heaven; his last line is 'I can see so far.'" Claustrophobes may want to stay home and rent *Oklahoma!* instead, but the cave-bound *Floyd Collins* may in fact be the show with the wider horizon. **C**

Floyd Collins

Rice Theatre, The Citadel • Jan 18-22
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José Navas has room for cello



no feathers, no nudity, no sex and no over-the-top costumes.

The concept for the piece (as well as the forthcoming *Project #2*) emerged during a second residency at the Banff Centre. Navas was intrigued by San Francisco-based cellist Walter Haman's suggestion that the two artists collaborate even though Haman plays classical music, a genre Navas doesn't normally dance to. (The restrained, highly structured nature of a classical score tends to confine a dancer more than original music or found sound.) Nevertheless, Navas was eager to learn how a musician chooses his music and prepares for a concert, and what started

as an exercise blossomed into an evening-length performance between two men and a cello. (Haman will play unaccompanied cello pieces by composers Benjamin Britten and Allan Hovhaness.)

The Walter method man

Navas calls the piece a tribute to the passions of movement and music. But he agrees its very simplicity makes it a bit tricky to perform. "This piece is like singing *a cappella*, it's so personal," he says. "It's just Walter and me, the set and nothing else, not even costumes." If there's anything onstage that's been stripped bare, it's Navas's vulnerability, and that may make *Project #1* his most provocative dance yet. "Love and romance are universal concepts," he says, "despite language or cultural barriers. This is two males talking about love and romance. It should not matter if it's a man and a woman, two women or two men. But homoeroticism still upsets people."

Navas once referred to himself as

"a frustrated filmmaker." That would explain the *New York Times*'s observation that he approaches his choreography with a "cinematographer's eye for detail." The detail's still there, but this time the emphasis is on the dancer's movement and growing interplay with the cellist. This physical intimacy has caused some audiences to squirm. While the show received positive reviews when it premiered last September in New York, when it crossed the Atlantic in October it left audiences in Prague in an uproar—many walked out.

Navas is still genuinely puzzled by this reaction. He says he used to address his works to his "little community in Montreal," whereas now he envisions a global audience and tries to address them with broader, worldlier themes. Like love and romance through the maturing eyes of a dancer who now sees himself as an existentialist. "The way you dance at 20," he says, "is not the same as when you're 30."

Never say Navas again

This is the third time Navas has performed here. The Venezuelan-born dancer and choreographer came to Canada in 1991 via New York and directs the Montreal troupe *Compagnie Flak*. Navas is a hot property on the international circuit, having toured more than 23 countries in the last decade or so. In 1995 he won the coveted Bessie Award (New York Dance and Performance Award) for his now-famous solo *While Waiting*, and he won the 1996 Dancer of the Year prize in Caracas.

Navas, however, is refreshingly modest about his string of awards and sold-out performances. While he quietly notes *Project #1* is booked solid for the next two years, the thirtysomething dancer is quick to credit his many mentors and collaborators. His dance philosophy is similarly reflective. He realized he

wanted to re-evaluate his choreography, his dancing with Flak and his solo career and concluded that he really could, in some small way, change the world with art—with what he calls "little shifts in beauty, ideas and movement." He says he's moved on from his earlier preoccupations with death and the fantastic to a newfound concern with living

and hope. *The Haman/Navas Project #1* would appear to be his most marked step in that direction. ☐

The Haman/Navas Project #1
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dance
preVUE

dancer's most
ripped-down
show yet may be
his most powerful

DANA MCNAIRN

Fans of Montreal dancer José Navas are wild about his original performances. He frequently dresses his dancers onstage stark and in highly theatrical costumes. Celebrated for previous works like *osquejo* (silvery gladiator's suit and magnificent headdress), *One Only 3/3* (stage carpeted in red and dancers in see-through skirts with red pasties on their legs) and the eye-popping *Perfume* (in which geishas and copulating), Navas likes to push buttons. Which is why his highly anticipated new offering, *The Haman/Navas Project #1*, is an abrupt about-face. There's

Wildmonkeys

Continued from page 57

"You have to get that out of the things. But there's that white that we've put the paintings which takes you back to the time when we were working on their personalities." remark that thinking about putting together the exhibit the horrible images of gigantic and detective monkeys being "It was actually quite dis- when we were working on e says. "It was like that scene *Life Is Beautiful* where he dis- the mound of bodies, all grey dead." He laughs. "I guess that cuteness away from

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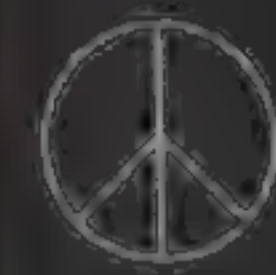


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Alberta

THEATRENOTES

BY PAUL MATWYCHUK

Sass communications

South Side Sass! • Varscona The-

atre • Sun, Jan 20 • preVUE
Susanna Patchouli, that world-traveling *grande dame* and host of the Varscona Theatre's live monthly talk show *Oh Susanna!*, somehow manages to seem like the living embodiment of fashion despite her incredible willingness to be seen in the same identical outfit night after night after night. That fact alone makes her eminently well-qualified to host *South Side Sass!*, a fashion show fundraiser for Teatro la Quindicina.

The event takes place at the

Varscona Theatre which, not being a thrust stage, doesn't even boast a runway—but at least the folks who'll actually be wearing the clothes are talented enough to redeem the phrase "model-slash-actor" all by themselves: Jeff Haslam, John Kirkpatrick, Sheri Somerville, Jocelyn Ahlf, Celina Stachow, Chris Fassbender, Nathan Cuckow, Kate Ryan and Linda Grass are among the aspiring Zoolanders scheduled to showcase clothing from local designers and outlets, including Maggie Walt, Modecor, Colour Blind,

Avenue Clothing and Leona B. (That's actress and costume designer Leona Brausen, whose masterful eye for clothes is certified by the Sterling Award she won last year for her costumes for *The Hothouse Prince*.)

"The stores on Whyte have been really generous," says organizer Davina Stewart, who adds that music will be provided by Bryce Kulak, the String Beans and white-boy hip hop collective the Blender. And this being a Teatro event, the refreshments have an extra layer of sophistication to them: "There will be cocktails," Stewart trills. "Cuba Libres were talked about."

Tickets to the event are \$10; call 433-3399 for more details.

The 'wright wing

From the Stage to the Page • Audrey's Books (107 St & Jasper Ave) • Sat, Jan 19, 2pm NeWest Press has done an admirable job over the last few years of promoting Alberta theatre across Canada by publishing new work by some of this province's top playwrights in their ongoing Prairie Play series.

A small sampling of that talent will be reading from their work this Saturday afternoon at Audrey's Books downtown as part of an event NeWest has dubbed "From the Stage to the Page": David Belke (whose ensemble comedy *The Minor Keys* was published in 2000); Marty Chan (whose *Mom, Dad, I'm Living With a White Girl* was included in the 1999 anthology *Ethnicities*); Conni Massing (author of *The Aberhart Summer*, also published in 1999); and Chris Craddock (whose *SuperEd* appeared in *NeXtFest Anthology* in 2000 and who also had a collection of plays for young audiences, *Naked at School*, come out under NeWest banner last year). My play *Key to Violet's Apartment* was included in *NeXtFest Anthology* and had the honour of being asked to read from a play or just recite of particularly well-honed Notes items I haven't decided w

A Fantastick ending

This isn't an Edmonton story, obviously, but it seems fitting to note that longest-running show in the history of New York theatre, the world's longest-running musical and the world's longest-running live theatre performance at a single location has reached the end of its run: Tom Jones and Harvey Schmidt's *The Fantasticks* plays its 17,162nd and final performance at the 150-seat Sullivan Theatre on 5th Avenue. The fable-like show, an adaptation of Edmond Rostand's *Romanesques*, was the victim of "dwindling grosses and escalating costs," the show's chief producer, John Noto, explained on the show's website, www.thefantasticks.com.

Best-known for the lyrical work "Try to Remember," the show, co-written by F. Murray Abraham and Lawrence Order's Jerry Orbach among its alumni. A long-delayed film version of the show was barely released into theatres last year; it received indifferent reviews and is now available on video. Still, barring a revival, this less-than-fantastick version of the show is only one theatre fans will now be able to experience. ☐

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10am-5pm; Thu 10:30am-8pm; Sat,
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ENSION CENTRE GALLERY 2nd Fl.,
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101st Ave., 432-0240. Open daily 9:30am-
5pm. Closed Sunday. **SWEETEST PICKER:** Ink
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PERATIONS GALLERY 5411-51 St.,
Edmonton, 963-2777. **THE PETALS SUITES:**
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paintings by Al Roberge. Pottery by
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•**CIRCUS OF TEARS:** Paintings by Peter
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Closing reception FRI, Jan. 18. Artist talk:
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ARCTIC SURVIVAL: ANIMALS IN INUIT LIFE
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Perron Street, St. Albert, 460-4310. Open
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RED GALLERY AND STUDIO 9621
Whyte Ave., 439-8210. Open Tue-Sat
11am-5pm. Recent paintings by Christi
Bergstrom. Exploring universal themes
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REMEDY CAFE 8631-109 St., 433-3096.
RELATIVE ISSUES: New works by William
Purnell. Until Jan. 30.

RIGOLETTO'S CAFE 10068-108 St., 426-
2122. Open Mon-Fri 11am-1pm; Sat Sun 5-
2pm. **DAMSELS IN DISTRESS:** Paintings by
Christine Frost. Until Jan. 21.

SCOTT GALLERY 10411-124 St., 488-
3619. Open Tue-Sat 10am-5pm. Group
show featuring painting by Angelique
Gillespie, Barbara Akins, Francine Gravel,
Douglas Haynes. New work by Brenda
Malkinson and gallery artists. Black and
white photography of the Waterton area by
Tom Willock. Through Jan.

SNAP GALLERY 10137-104 St., 423-
1492. Open Tue-Sat noon-5pm. Exhibition
from the SNAP archives, tracing the history
of the SNAP printshops. Through Jan.

SNOWBIRD GALLERY WEM, 8882-170
St., 444-1024. Featuring works by J.
Yardley-Jones and Gregg Johnson. Acrylics
by Jim Vest, pottery by Noburo Kubo and
Jacqueline Stenberg. Art glass available.
Artists in the courtyard continues every
weekend.

STUDIO GALLERY 143 Grandin Park
Plaza, St. Albert, 460-5990. Open Mon-Fri
10am-6pm; Sat 10am-5pm. **RESILIENCE:** Oil
paintings, watercolours and mixed-media
works by various artists. Also new works by
Carole May Coty and Bruce Allen.

SUSSEX GALLERIES 290 Saddleback Rd.,
988-2266. Acrylic, watercolour and oil
paintings, glass works, sculptures and
ceramics. Through Jan.

VANDERLEELIE GALLERY 10344-134 St.,
452-0286. Open Tue-Sat 11am-5pm.
Group show featuring works by gallery
artists Gregory Hardy, David Alexander,
Nicole Hijzelaar, Sam Lam, Susan Lazar
Hart. Until Jan. 25.

VISUAL ARTS ALBERTA ASSOCIATION
3rd Fl. Harcourt House, 10215-112 St.,
421-1731. **REFLECTIONS:** Watercolours by
Michelle Leavitt-Djonlic. Until Feb. 6.

THE WORKS GALLERY Main Floor,
Commerce Place (beside ICON Hair), 426-
2122. Open Mon-Sat 10am-4pm. **THE NEW**
OXYGEN: Installation of drawings and
paintings by Tim Rechner. Until Jan. 21.

DANCE

BRIAN WEBB DANCE COMPANY John
L. Haar Theatre, Jasper Place Campus,
Grant MacEwan College, 497-4416.

COMPAGNIE FLAK/THE HAMAN NAVAS
PROJECT. Jan. 25-26.

THEATRE

BRITISH INVASION Mayfield Dinner
Theatre, 16615-109 Ave., 483-4051, 486-
7827. By B. Roberts and Will Marks. A tribute
to the British contribution to the world of
popular music. Until Feb. 10. TIX \$39-\$74.

CHIMPROVI The New Varscona Theatre,
10329-83 Ave., 448-0695. Every Saturday
at 11pm. Featuring Rapid Fire Theatre's top
improvisers.

COCKTAILS FOR TWO HUNDRED Jekyll
and Hyde Pub and Restaurant, 10610-100
Ave., 477-0828. Presented by Image
Theatre. Musical cabaret. Book and lyrics
by James Saar. Music by Bob Ashley. Jan.
17-19, 8pm. TIX \$12 Tue, Wed and Thu;
\$15 Fri and Sat @ door or adv.

CONTRAPTION 3rd floor, Edmonton
Centre, 463-4237. By Gordon Pengilly.
Presented by Jagged Edge Theatre. Paul
Merriam is fired after working at Canadian
Tire for 25 years. His family rallies to help.
Until Feb. 9. TIX \$8; \$4 on Tuesdays.

FLOYD COLLINS Citadel Rice Theatre,
9828-101A Ave., 426-4811, 452-1820.
Presented by Leave It to Jane Theatre.
Musical. Book by Tina Landau. Music and
lyrics by Adam Guettel, additional lyrics by
Tina Landau. In 1925, while chasing a
dream of fame and fortune by turning a
Kentucky cave into a tourist attraction,
Floyd Collins himself became the attraction
when he got trapped underground. Based
on a true story. Jan. 18-27. Sunday mati-
nees Jan. 21, 27 no show Sunday nights.
TIX \$15 adult, \$12 student/senior, \$10
groups of 10 or more.

FROM THE STAGE TO THE PAGE
Audreys Books, 10702 Jasper Ave., 423-
3487. 432-9427. Join five of Edmonton's
playwrights for dramatic readings from
published books and works in progress.
Each playwright will read a short excerpt
from their work. Meet the playwrights:
David Belke, Marty Chan, Chris Craddock,
Conni Massing and Paul Matwychuk. Sat,
Jan. 19, 2pm. Free.

HOCKEY MOM, HOCKEY DAD Festival
Place, 100 Festival Way, Sherwood Park,
449-3378. Jan. 17. TIX \$35 adult (dinner
and show), \$30 child/senior (dinner and
show); \$14 adult (show only), \$12
child/senior (show only).

I CAN SING! (CAN'T I?) Horizon Stage,
1001 Calahoo Rd., Spruce Grove, 962-
8995. Comedy. Ivanka returns to Horizon
Stage fresh from her triumph as home-
shopping network superstar in *Ivanka*
Delivers the Goods. This time she turns her
attention to music. Jan. 24-25, 7:30pm.

THE LAW AND THE ORDER Jubilations
Dinner Theatre, Upper Level, Phase III,
WEM, 484-2424. The annual Policeman's
Ball is an event where all of those parties
involved in the justice system can get
together and relax. But tragedy strikes.
Until Jan. 27.

THE LEGEND OF THE DRAGON FLAGON
Celebrations Dinner Theatre, The Oasis
Entertainment Hotel, 13103 Fort Rd., 448-
9339. When a mysterious stranger brings a
magic gift to the mysterious kingdom of
Arborem everything turns into chaos. Until
Jan. 26.

A MEDIEVAL FEAST The Celtic Hall,
Goldome, 10104-32 Ave., 430-3663.
Dinner theatre. An interactive event with
music, theatre, Irish dancers and jugglers.
Every second Friday, 6:30pm doors.
Starting Jan. 18. TIX \$49.95.

PRESENT LAUGHTER Citadel Shoctor
Theatre, 9828-101A Ave., 426-4811. By
Noel Coward. Coward's autobiographical
comedy about celebrity and scandal. Jan.
26-Feb. 17.

THE RELUCTANT RESURRECTION OF
SHERLOCK HOLMES 10329-83 Ave.,
433-3399 ext. 3. Presented by Shadow
Theatre. By David Belke. When Arthur
Conan Doyle is summoned to a haunted
English manor, he brings with him the
ghost of Sherlock Holmes, who he killed off
in a story two years earlier. Jan. 17-Feb. 3.

SHAWN KINLEY Arden Theatre, 5 St.
Anne Street, St. Albert, 459-1542. Arden
Theatre Family Series. Mask, mime, magic,
clowning, improvising and acting. Free pre-
show entertainment @ 1:20pm. Post-show
reception. Sun, Jan. 27, 2pm.

THEATRESPORTS New Varscona Theatre,
10329-83 Ave., 448-0695. Every Friday @
11pm Rapid Fire Theatre features teams of
improvisers.

ROCKIE HOROSCOPE

By ROCKIE GARDINER

♈ ARIES (Mar 20-Apr 19): Isn't it romantic? And if not, why not? While affectionate
Venus favours your Mars ruler in Aries, interaction with loved ones as well as casual
acquaintances can show a marked improvement. Things would progress further
faster if you dropped that "come out swinging" Martian approach and made a sincere
attempt to act like a sweetheart instead. Take advantage of the old saw "a challenge is an
opportunity in disguise" and become more of an entrepreneur, a bigger fish in a smallish
pond—e.g., your neighbourhood or school.

♉ TAURUS (Apr 20-May 20): Mercury's retrograde motion is affecting the top of
your chart, the place where your career or the family's reputation is being made.
Until Mercury goes direct on February 8, don't take anything you hear or read too
much to heart. But should you manage to cash in while your artistic Venus ruler makes you
the center of attention on the 25th, by all means take that to the bank. An abundance of
favourable aspects to Venus shouldn't be squandered or taken for granted. Be considerate,
reach out, return favours, make art and lots of love.

♊ GEMINI (May 21-June 20): Despite the fact that your Mercury ruler is retrograde,
this can be a fruitful period, especially for Twins born in May. Artistic license and a
fervid imagination relaxes the strict rules you've been living by—just don't overdo
the mood enhancers. This reprieve from responsibility also enables you to capitalize on a
friend's bold enterprise or to go with what your intuition suggests will be the next trendy
"must-have." The 27th, when the sun, Mercury and Saturn in your sign align, is key.

♊ CANCER (June 21-July 22): Almost everything happening now is a prelude to what
will follow from the full moon on the 28th. Moon children born in June are being
prodded, perhaps provoked, by a parent or boss into acting like a pioneer surveying
virgin territory. July Crabs are off the hook for a while, but the influence romantic partners
are exerting on them could make those relationships more ambiguous and confusing, the
stuff from whence sitcoms sprout. If you have an urge to write a comedy of errors, now,
while Mercury is retrograde, would be good.

♊ LEO (July 23-Aug 22): Whether or not you're involved with someone at the
moment, while your sun ruler is in your Aquarius house of allies and enemies, your
spouse, co-worker or agent will be the person calling the shots. The balance is fur-
ther tipped in their favour because artistic Venus, idealistic Neptune and Mercury are making
spiels and suggestions that are almost impossible to resist. But if you're aware that nothing
is as delicious as it appears, you won't be disappointed or surprised when the Leo full moon
sheds light on the full extent of your participation.

♊ VIRGO (Aug 23-Sept 22): There's an outside chance you'll have another fertile peri-
od of creativity this year, but not one that'll bring the recognition and respect you're
about to command. Thank a confluence of forces in early Aquarius for highlighting
your unique contribution to the pursuit of pleasure. While your Mercury ruler, retrograde until
February 8, teams up with popular Venus, mystical Neptune and the all-powerful sun, you can
practically see the future taking shape. And if someone falls for you and your vision, so be it.

♊ LIBRA (Sept 23-Oct 22): You're about to experience some serious soul satisfac-
tion—no shit. Oh, you may still find something or someone that'll tick you off, sim-
ply because provocative Mars in Aries is opposing your Libran sense of fair play. But
the avalanche of support you're getting from planets (and people) in compatible air signs
could wipe out all feelings of isolation and animosity. Affection and appreciation from family
and friends, children and lovers, present and past; treasure every hug and air kiss.

♊ SCORPIO (Oct 23-Nov 21): You could grow uncomfortable with the attention the
family is plying you with and wonder what their ulterior motive is this time. Effusive
compliments from a neighbour can also raise your suspicions. Relax: they might be
gilding the lily a bit, but the essence of the emotional outpouring is sincere. Take a good look
at the artistic or spiritual advice you're getting while Neptune and Venus (the aesthetes), the
sun and Mercury the messenger present a prettier, more peaceful picture of the future.

♊ SAGITTARIUS (Nov 22-Dec 21): The drag that the gig has become and the respon-
sibilities you've been carting around won't necessarily disappear, but they may seem
a lot lighter. As Mercury, Venus, the humane Aquarius sun and, most importantly,
faith-based Neptune favour Saturn in your Gemini house of partnership, you'll get an influx
of fresh ideas, maybe even another source of income and the relief you've been longing for.
The fiery Leo full moon comes with an opportunity to expand your influence by providing the
courage to break with the past.

♊ CAPRICORN (Dec 22-Jan 20): Going on a shopping spree, if only in your imagina-
tion, would be an appropriate way to channel some of the hopeful Aquarian energy
emanating from your house of values and assets. However, since Mercury retro-
grade is there, you probably shouldn't pile up the purchases just yet. But you could make a
wish list of tools and other things that will let your creative urges loose on the world. The
kids and assorted loved ones also benefit from the torrent of life-affirming vibes being direct-
ed to your Saturn ruler.

♊ AQUARIUS (Jan 21-Feb 18): There may have been other Januarys when so many
things fell into place, when you were feeling as blessed as you are right now, but
you'd have a hard time convincing me. Aquarians are as spiritually grounded and
aesthetically inclined as I've ever seen them. And while Mercury retrograde in your sign pre-
cludes making some decisions until after it turns direct on February 8, it doesn't prevent you
from following up on what your keen intuitive sense tells you to do. Happy birthday.

♊ PISCES (Feb 19-Mar 19): If late June (the first time stabilizing Saturn rewarded
your Neptune ruler) was good for you, late January should be spectacular. You're
also about to receive the bountiful gifts of beauty, intelligence and creativity as
Venus, Mercury and the Aquarius sun conjunct Neptune before the month is out. Nothing is
more romantic or more artistically inspiring than the marriage of Venus and Neptune—and
nothing confirms the faith you hold dear, your willingness to believe as the sun's merger with
the King Fish. Expect a miracle. ♀

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; child under 4 free.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends/hols 1-4pm (until May 17). •Exhibit room public program: Each Sunday explore a new theme. TIX \$1.25 adult, \$1 youth/senior, \$.75 child, \$.375 family.

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •CONNECTED VOICES: Celebrating the women of St. Albert. Until Mar. 16. •DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Old-fashioned winter fun. Hear stories of St. Albert women. SAT 19 (12:30-1:30pm): Winter festivals near and far. Suggested donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri, 9am-6pm; Sat-Sun, 11am-6pm. •THE HEART OF EDMONTON: Until Feb. 24. •FLOWER PHOTOGRAPHY WORKSHOP: Jan. 19 (12-3pm): TIX \$5.25 adult, \$4.25 senior/youth/student, \$2.75 child, \$16 family.

ODYSSIUM 11211-142 St., 452-9100. Open Sun-Thru, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •TRANSCANADA PIPELINES GALLERY: SPACE PLACE: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131.

www.pma.edmonton.ab.ca, Open daily 9am-5pm. •SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •TREASURES OF THE EARTH: Geology collection. Permanent exhibit. •THE HABITAT GALLERY: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •THE NATURAL HISTORY GALLERY: •BUG ROOM: Live invertebrate display. Permanent. •THE BIRD GALLERY: Mounted birds. Permanent. •SIX-TIES: Elliot Landy's *Spirit of a Generation* Dylan, The Band and Woodstock. Until Apr. 1. •SAT 19 (10am, 11am and noon): Gallery walk. (1:30pm): From my perspective, presentation. Foyer. (3-4pm): Signing session. •Snapshots Lecture Series: Stories Behind the Scenes. FRI 18 (7:30pm): Elliott Landy presents *Woodstock Vision, the Spirit of a Generation*. FRI 25: David Mills presents *Maple Leaf Rock, The History of Rock and Roll in Canada*. •Alice's Restaurant (The Museum Café), 488-7333. Open Mon-Thru 9am-8pm; Fri 9am-midnight (coffeehouse evenings); Sat-Sun 10am-4pm. Jan. 18-Mar. 22. FRI 18 (8-11pm): Nathalie Clarke. No cover. •TIX Weekend \$12 adult; \$10 senior; \$6 youth (7-17 yrs.); free child 6 and under; \$30 family. TIX (until Apr. 1) weekdays (25% off) \$9 adult; \$7.50 senior; \$4.50 youth (7-17 yrs.); free child 6 and under; \$22.50 family.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm); TUE (7pm): Pre-school storytime, 3-5 yrs. Pre-register. Until May 30. SAT 19 (2pm): Family storytime for a winter's day.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every SAT (11-11:30am): Arthur Club, 5-8 yrs. Pre-register. Until Jan 26. •Every THU (10:15 am): Little tales for little people, 3-5 yrs. Drop-in. Until Feb. 21.

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN (EABC) Don's Piano Warehouse, 8 Riel Dr., St. Albert, 454-8846. SAT 26 (10am-11:30am): Discovery Group

Series for children in Grades 5-9. Piano Plumbing: How pianos make sounds and how they are tuned and repaired. Pre-register by Jan. 22. Free to EABC or AABC members. EABC memberships available.

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Saturday activities each month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 471-9125. SAT 26 (2pm-4pm): The Time Flies Workshop. Live music for children and families. Free.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. •Every THU (10:15am): Totally twos. Until Feb. 21. •Every TUE (10:15am and 2pm): Pre-school fun time, 3-5 yrs. Until Feb. 19. Pre-register. SAT 19 (2pm): Dog days greyhound adoption. Pre-register.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. •Every TUE (10:15am): Time for twos. Until Feb. 5. Pre-register. •Every WED (10:15am): Storytime, 3-5 yrs. Until Feb. 6. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. •Every WED (2pm): Pre-school storytime, 4-5 yrs. Until Feb. 20. Pre-register. •Every WED (1pm): Pre-school storytime, 3 yrs. Until Feb. 20. Pre-register. •Every TUE (10:15am): Baby Laptime, 1-2 yrs. Until Feb. 19. Pre-register. •Every THU (10:15am): Pre-school storytime, 3-5 yrs. Until Feb. 21. Pre-register. SAT 26 (2pm): Puppets, puppets, puppets, 5+ yrs.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every TUE and WED (10am): Pre-school storytime, 3-5 yrs. Until Apr. 24. •Every THU (7pm): Family storytime, 3+ yrs. Until Apr. 25. SAT 19 (2pm): Silly Saturdays.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every TUE (10:15-10:45am): Now that I'm three storytime. Until Feb. 12. Pre-register. •Every TUE (2-2:30pm): Pre-school storytime, 4-5 yrs. Until Apr. 30. Drop-in. •Every WED (10:30-10:50am): Time for twos. Until Feb. 13. Pre-register. SAT 19 (10:30am): Stew stories puppet show, 4-12 yrs. SAT 26 (10-11am): Junior Stamp Club: Elements of an exhibit.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every TUE (10:15-10:45am); WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Until Feb. 13. Pre-register. SAT 19 (2pm): Silly Saturdays stories and crafts, 5-12 yrs.

PENNY McKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for twos (Until Feb. 19). Drop-in. •Every WED (2pm): Pre-school storytime, 3-5 yrs (Until Feb. 20). Drop-in. SAT 19 (2pm): Puppet mania, 3-10 yrs. Pre-register.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. THU 17: (1:30-2:30pm): Parent and Pre-schooler Program: Robert Munsch. SAT 19 (1-4pm): Art-Ventures for Kids: Really radical roses. \$2/child.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. •Drop-in storytime, 3-5 yrs. •Every THU (10:30am): Fun for ones, 12-24 months. Until Feb. 21. Pre-register. •Every FRI (10:30am): Totally twos. Until Feb. 22. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Until Apr. 24. Drop-in. •Every TUE (10:15-10:45am): Family storytime. Until Apr. 23. Drop-in.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Until Feb. 19. Pre-register. SAT 19 (2pm): Here comes the wolf, 5-12 yrs. Pre-register.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. •Every SUN (2pm): Children's storytime, 3+ yrs. Until Apr. 28. •Every SAT (10am): Reasearch central, 9-12 yrs. Pre-register. Until Apr. 27.

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every TUE (10:30am): Storytime, 3-5 yrs. Until Feb. 12. Pre-register. •Every FRI (10:30am): Time for twos. Until Feb. 15. Pre-register.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every MON (2:30pm): WED (10:30am): Pre-school storytime, 3-5 yrs. Until Feb. 25. Pre-register. •Every TUE (10:15am): Baby Laptime, 1-2 yrs. Pre-register. Until Feb. 26. •Every MON (10:30am): I am three. Until Feb. 25. •Every TUE (11:15am): THU (10:30am): Time for twos. Until Feb. 28. Pre-register.

LECTURES/MEETINGS

AMPUTEE SUPPORT GROUP 468-7601. Meeting advocating functional limbs and modern socket technology. No dues for

membership.

ARTHRITIS SOCIETY 639, 10830 Jasper Ave., 424-1740. TUE 22 (7pm): Joints in motion information meeting.

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every TUE (6:30pm): Living with loss. Pre-register. Until Feb. 26.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every WED (6:30-7:30pm): Computer know how. Until Jan. 30. Pre-register.

THE CENTRE FOR WELLNESS IN MOTION 11908-129 Ave., 459-3908. •Every 2nd and 4th WED (9-11am and 6:30-8:30pm): What is Reflexology? Have a reflexology treatment. Community drop-in clinic.

COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 736-3780, 951-2324. Learn Shamanic journeying. Meet your power animals and guides.

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN Sunroom, Alberta School for the Deaf, 6240-113 St., 986-7920. SAT 19 (10am-noon): Brighter Horizons Adult Education Series: Focused Conversation Model. Free.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 474-6058. THU 24 (Noon-1pm): The Lunch Hour Talk: *Women and Islam: In Their Own Words* with Howaida Hassan and Karen Hamdon. Free.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. THU 24 (7pm): Come into our web. Pre-register.

LIFE ENRICHMENT CENTRE 4936-87 St., 462-4491. SAT 26 (9am): Increase your prosperity.

MULTIPLE SCLEROSIS SOCIETY 471-3034. WED 23 (7-9pm): The inside story (MS:IS). Six-week session to learn about multiple sclerosis. Pre-register.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St., (west door), 426-4620. FRI 18 (6:45-8:30am): Question and answer day *Business Mistakes-Everyone Can Share/Solve One*. \$2. FRI 25 (6:45-8:30am): Speaker Mari-Lyn Hudson presents *Kindness to Colleagues Conference*. \$2. Everyone welcome.

RIVERBEND COMMUNITY CENTRE 258 Rhatigan Rd. East, 413-1688. THU 24 (7-10 pm): *The Soul's Journey: The Energetic Human, Meditation, Changing Your Health and Relationships*. \$15.

STANLEY A. MILNER LIBRARY Centennial Rm., 100 St., 102 Ave. •496-8369. SAT 19 (10am): Investor Education Centre open house. Pre-register. •(403) 283-2025. TUE 22 (6pm door): The Bighorn Wildland, a public forum presented by Alberta Wilderness Association.

UNIVERSITY OF ALBERTA •COALITION AGAINST WAR AND RACISM Humanities Centre, Rm. 1-7, U of A Campus. •Every THU (4:30-5:30pm): Meeting. Everyone welcome. •INTERNATIONAL WEEK 2002 492-2692. •TELUS Centre. MON 28 (8pm): *Global Water Crisis: We Are All Downstream*. Dr. David Schindler, Maude Barlow and other speakers. Music by Asani. Pre-register. •Myer Horowitz Theatre. TUE 29 (7pm): *Plains Blackfoot Relationship to Nature*. MON 28 (8pm): *Global Water Crisis: We Are All Downstream*. Dr. David Schindler, Maude Barlow and other speakers. Music by Asani. WED 30 (7pm): *Living As If Forests Matter*. THU 31 (7pm): *Protecting the Planet: Options for Action*. Most events are free. FRI 1 (7:30pm): *Rhythms of the Planet* concert. TIX Adv. tickets. \$8 student; \$10 non-student. •M.A.D.E. SYMPOSIUM Fine Arts Building, Rm. 2-20, 86 Ave., 112 St., 288-5575. THU 24 (7pm): Big Design in Small Cities: a symposium on the issues of design and architecture in small cities. Andrew King (architect), Stephanie White (editor). FRI 25 (7pm): Big Design in Small Cities: a symposium on the issues of design and architecture in small cities. Barry Johns (architect), Catherine Burgess (artist). TIX \$15/day or \$25 symposium pass, student half-price. •MUSEUMS Studio 27, 2nd Fl., Fine Arts Building, 112 St., 87 Ave., 492-5834. THU 24 (7:30pm): Folkways Alive. •SPANISH LANGUAGE CAFÉ Parkallen Pizza, Upstairs 8424-109 St., 492-4221. •Every THU (7-8:30pm): Beginner and adv. students of Spanish an opportunity to practice conversational skills.

LITERARY EVENTS

ORLANDO BOOKS 10123 Whyte Ave., 432-7633. FRI 18 (7:30pm): Launch of new editions of *Translated Lives* by E.P. Grove; *The Well, Whir of Gold, and Sawbones* Memorial by Sinclair Ross; and *Long Drums and Cannons* by Margaret Laurence. Presenters: E.D. Blodgett, Kristjana Gunnars, Nora Foster Stovel, and Chris Wangler.

SECOND FIDDLE BOOKS 10918-88 Ave., 496-6955. Dissect books with other enthusiasts. Presented by the City Arts Centre and Second Fiddle. Starts Jan. 17, 7-8:30pm. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-8342. THU 17

(7:30pm): Southgate library fiction book group. All ages.

STROLL OF POETS SOCIETY Grounds for Coffee and Antiques, 10247-97 St., 414-1534, 490-1414. THU 17-SUN 20 (7pm): Stroll of Poets 12 Days of Poetry. Free. •Wingspear Rehearsal Hall, 9729-102 Ave. SAT 26 (7pm): Twelfth Night. TIX \$5 adv., \$7.50 @ door.

UNIVERSITY OF ALBERTA Education South Building, Rm. 1-22, 451-1601. FRI 25 (7pm): Canadian Authors Association meeting. *Slow Starters and Street Smarts* presented by David Hugget. First time visitors free.

LIVE COMEDY

COMEDY ARTS FESTIVAL 428-1414, 437-8828. Jan. 18-27. •Library SUN 20 (12-4:30pm): Fun Fest (family comedy). •Library Theatre SAT 19 (8pm): Susan Jeremy. FRI 25 (10pm): SAT 26 (8pm): Highlights of the Comedy Arts Festival. FRI 25 (8pm): SAT 26 (10pm): Andy Jones, premiere of *to the Wall*. SUN 28 (8pm): Gordon's Big Bald Head (comedy troupe). •MacLab Theatre FRI 18 (8pm): Brent Burt (stand-up storyteller). •Sheraton Grande Edmonton Hotel SUN 27 (11am): Women in Comedy Brunch: Cathleen Rootsaert's Sterling Award-winning play *Mama Mia! Me A Mama?* •Stanley Milner Library Gallery, main floor. STUFFED MONKEY PROJECT: Exhibit of sock monkeys created by David Turnbull and Kellie Kitson. A playful examination of a familiar and comic figure in an unusual circumstance. Until Jan. 28. •Urban Lounge WED 23 (8pm): Cheap Laughs: Showcase for new work and comedy in progress. Trevor Schmidt (playwright), Zandra Bell, Cathy Derkach, Sheri Somerville (musical comedy) and Mark Leiren-Young. •Wingspear Centre SAT 19 (12-4:30pm): Fun Fest (family comedy). SAT 19 (2pm): Al Simmons (family entertainer) with a Symphony for Kids concert. TUE 22 (8pm): The Arrogant Worms (musical comedy) with the Edmonton Symphony Orchestra. THU 24 (8pm): Comedy Arts Gala: Featuring comedians from Canada and Europe. •Wingspear Rehearsal Hall SAT 19 (3:30pm): Alberta Opera Touring Association presents *Snow White*. Free. WED 23 (12:10pm): Dead Rats for Lunch (rock and roll comedy band). FRI 24 (12:10pm): Todd Butler (musical satirist). TIX @ Wingspear Centre Box Office.

J.J.'S PUB 13160-118 Ave., 451-9180. •Every WED: The Comedy Support Troupe. WED 23: Showcase night: Live comedy by the Comedy Support Troupe.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •Every THU (7:30-9:30pm): What Happens Next? comedy improv show, hosted by Graham Neil. Through winter and spring. TIX \$3.

SPECIAL EVENTS

EDMONTON INTERNATIONAL MOTORCYCLE SHOW Agricom, Northlands Park, 1-866-704-4412. FRI 25-SUN 27 (Fri noon-9pm; Sat 10am-9pm; Sun 10am-5pm): Showcase of new 2002 motorcycles, ATVs, mopeds. \$7.50 adult, \$4.50 (6-15) junior, \$4.50 senior, \$16.50 family, child 5 and under free.

THE GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCC) 103, 10612-124 St., 488-3234. •Open Mon-Fri 1:30-5:30pm; 7-10pm. For information and/or support, during the holiday season and year-round, call or drop-in. Providing information and support about gay, lesbian, bisexual and transgender issues.

MAHARAJA BANQUET HALL 9257-34A Ave., 988-9676, 482-1587, 438-1966. FRI 25 (7pm): Fundraising dinner and auction for Afghanistan. TIX \$40. Adv. tickets @ Bollywood Fashions, Greenwood's Bookshoppe. Funds to alleviate the suffering of the people in Afghanistan.

STRATHCONA COMMUNITY LEAGUE 10139-87 Ave., 427 1805. FRI 25-SAT 26 (8pm): The Ricochet Productions presents *The Nocturnal Big Bang*. Theatre, music and art featuring The Uncas Old Boys. Hosted by comedian Alyson Smith. \$8.

WORKSHOPS

CITY ARTS CENTRE 10943-84 Ave., 496-6955. •Discover your clown. Shawn Kinley. Jan. 26, 12:30-5:30pm. •Belly Dancing •Drawing. •Guitar. •Film fun. •Furniture refinishing. •Sculpture. Pre-register.

EDMONTON SHAMBHALA CENTRE 207, 10110-124 St., 482-7378. •Every THU (7:30pm) and SUN (10am): Buddhist meditation class. Suggested donation \$5.

GRANT MACEWAN COLLEGE Jasper Place Campus, 10045-156 St., 497-4303. •Dance classes starting in Jan. •Arts-oriented trip to London, May 10-19. \$2295. •Vocal Performance. Starting Jan. 23. •Music Theory. Starting Jan. 23. •City Centre Campus, 497-4301. •Introductory Photography. Starting Jan. 24. •Camera Basics. Starting Feb. 12.

SUSSEX GALLERIES 290 Saddleback Rd. 988-2266. Adults and kids art classes, professional instruction, with small class sizes.

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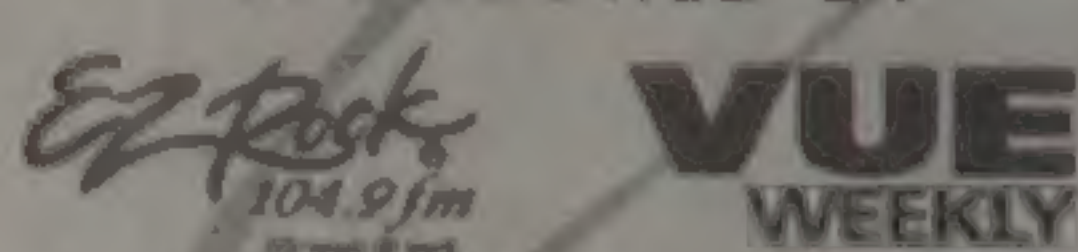
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artists to artists

Mexico via Van. Departing mid to late Jan. Need one or two to share driving and expenses. Rob @ Ph/Fax 426-1503.

Jubilations Dinner Theatre will be holding general auditions Tue, Jan. 29. For more info call 484-2424.

NOW AVAILABLE! The Works Visual Arts Festival's 2002 CALL TO ENTER. To receive an application, call 426-2122 or visit www.the-works.ab.ca. Deadline: Jan. 25, 2002.

CARFAC Alberta Affiliate: All Edmonton Artist interested in helping to form a CARFAC affiliate in Alberta. Attend a meeting on Wed, Jan. 23, 7:30pm at Latitude 53, 10137-104 St. For info: Scott Marsden 439-9639 or ginger@sympatico.ca

NextFest is accepting proposal submissions from young emerging artists of all disciplines. Deadline: Feb. 22. Call Steve Piro at 453-2440 for info or e-mail next_fest@yahoo.ca

ELOPE, BIG RIVER, The adventures of Huckleberry Finn by Mark Twain. Auditions: Musicians required (country/bluegrass instruments). Jan. 18-20. @ 10835-124 St. basement. Ph 988-0806 to book time and for info.

Graffiti Artists Wanted: for this summers Works Visual Arts Festival. Looking for experienced Graffiti artists. Deadline: Jan 20. See e-mail @ dub-navigator@powersurf.com or ph 453-1881.

Call for submissions by Arts à la Carte for an exhibit at Red Deer and District Museum. Deadline Apr. 1. Info: Glynis 342-5582.

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artists to artists

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Submit art or poetry on the theme of diversity. For more info contact Glynis 342-5582. For artists of all ages. Deadline Feb. 1.

2002 Alberta Summer Games Visual Arts Committee. Call for Submissions. Public artwork celebrating Camrose. Deadline: Jan. 31. Info: Audrey @ e-mail candler@telusplanet.net; 780-672-7873.

Artists - 1 live/work studio 850 sq.ft. available Feb. 1 in Arts-Hab, an artists' community in downtown Edmonton. ph 488-2331.

musicians

FUTURES FEST 2002: Opportunity for musicians ages 5-21; bands 13-16, 17-21 yrs. to showcase at a festival in St. Albert. Deadline Feb. 4. Entry forms @ Innovations Music, 30, 580 St. Albert Rd., St. Albert.

Seeking keyboard player with personality, experience in musical theatre and jazz. If you're career minded please call Althea @ 488-4741.

Seeking open minded drummer for all original hard rock band (18-30 year). Ph evening @ 437-0208.

Female fronted alt. band w/high-powered fusion infl. rhythm section seeks lead guitarist for serious orig. proj. Demos pref. chris@bpmusic.ca or 432-6524.

Metal band looking for versatile bass player. Must be able to adapt to different styles of speed metal. More info ph Shawn @ 489-7945 after 5pm.

The Arts Outreach Big Band is looking for a drummer for Tuesday nights, 7:30-9:30pm. Starting Jan. 21 @ Jasper Place Campus. Big band swing and jazz. For info call 497-4303.

19 year old lead guitarist looking to start glam-rock band to re-ignite the era of '70s, '80s (ie: KISS, Motley Crue). ph: 456-0976 (Justin), e-mail: duantespace@hotmail.com

Southern rock/blues vocalist looking to jam. 967-0624 or 458-2477.

musicians

Rhythm guitarist/vocalist seeking original and/or cover band (rock/alternative). Infl: Hip, Doors, Radiohead, 54-40. Call Luc @ 991-2506.

Bass player needed for working weekend country/rock band. Parry 474-4502.

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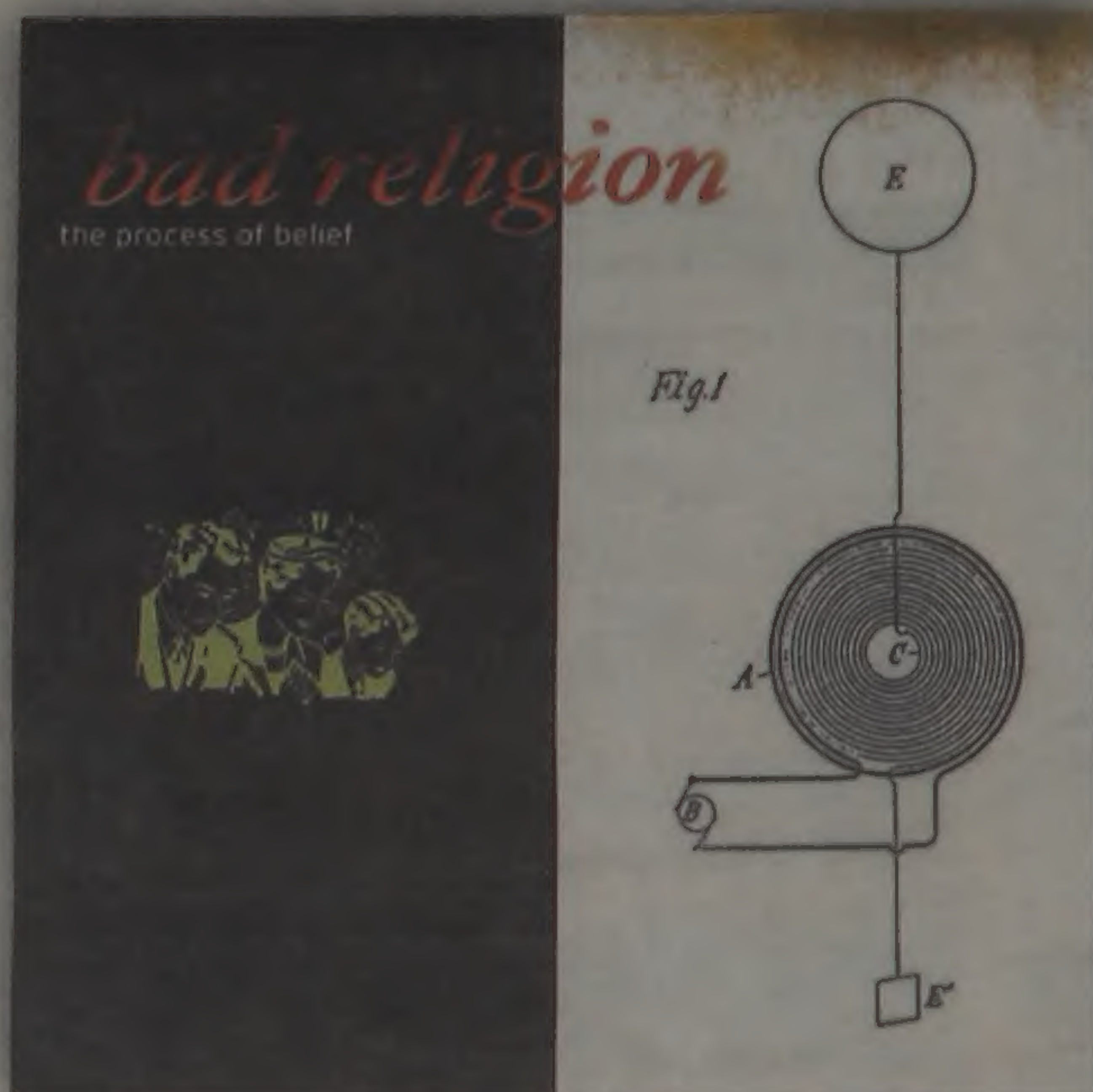
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